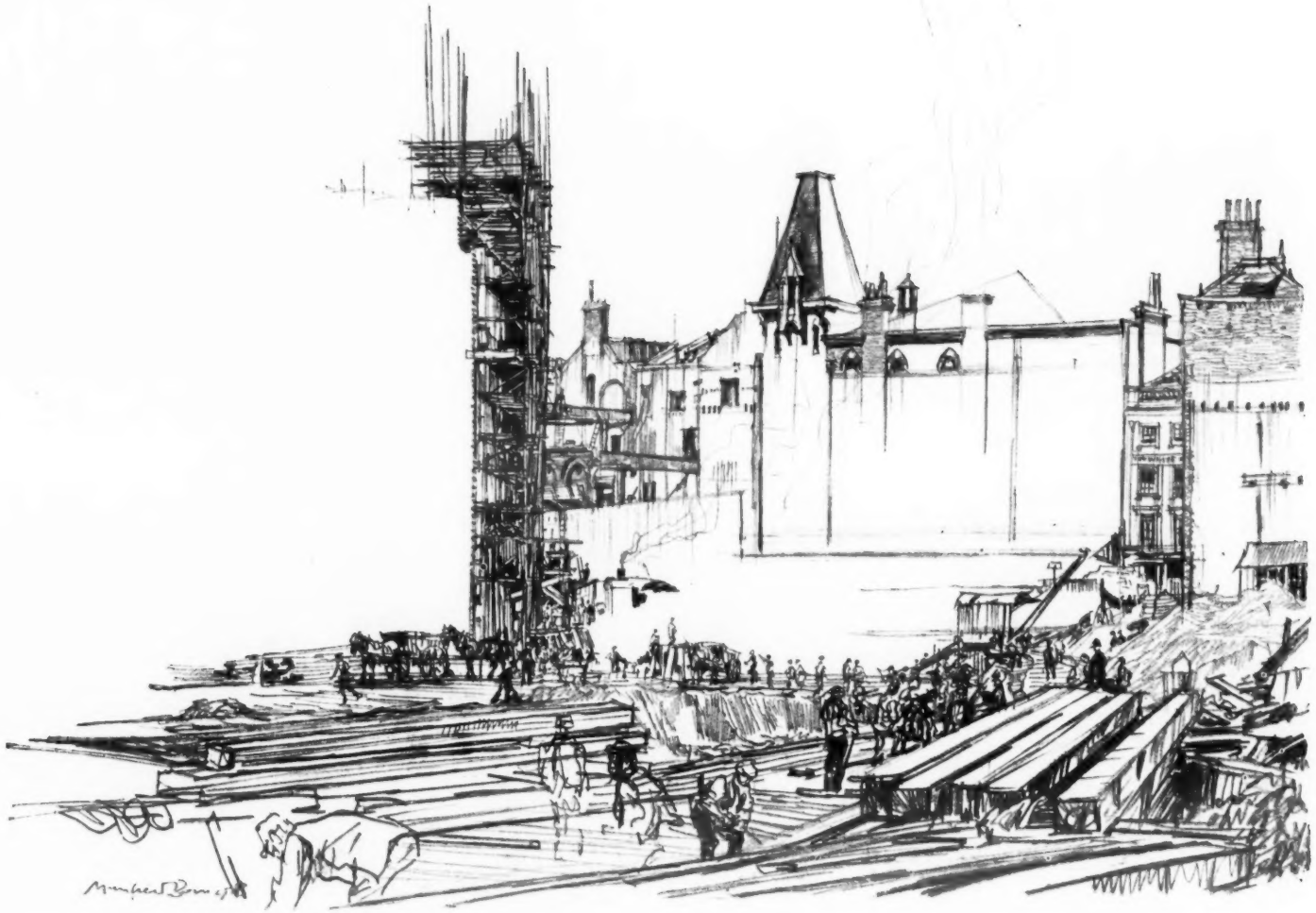
THE ARCHITECTURAL
REVIEW, SEPTEMBER,
1903, VOLUME XIV.
NO. 82.



THE NEW AND THE OLD GAIETY.
FROM A DRAWING BY MUIRHEAD BONE.

The Design of London Shopfronts.

AT the first glance the design of a shopfront may seem to be outside the pale of subjects to be here profitably considered, by reason of the strictly commercial requirements which it must, before all others, satisfy. It may even be said that the word "design" cannot justly be applied to the subject at all, and that the largest possible expanse of plate glass, set in the most limited of frames, will alone satisfy the shopkeeper and enable him to attain his engrossing purpose—the attraction of the passer-by: for the shopkeeper is less like the real work-a-day spider than he is to the legendary web-spinner; who, as the poet tells us, invites the fly to enter, by reference to the prettiness she will espy within. If excuse be needed one may reply that the nice and most economical * adjustment of constructive means to the result to be obtained, is a cardinal virtue in the designer; that certainly in no other class of design is it more necessary to attain efficiency; and that our attention will be justified by proof that an intelligent and fearless endeavour to fulfil the governing conditions may produce a shopfront, not only more efficient for its purpose—more attractive to the customer—but also architecturally interesting.

If then we bear in mind this necessary power of attraction as the governing condition in all cases, it will be found to explain, not only the evolution of the shopfront from the robust construction of Tudor and Jacobean times to the attenuated framework of the Victorian era, but also that more recent development whose tendency, as we shall see by reference to examples, is to increase at once its decorative importance and its commercial value.

We have not yet freed ourselves from that pedantic little practice—the labelling and docketting of architectural periods; and since this endeavour

* *Economist*—one who spends money, time, or materials judiciously and without waste.

Photo: E. Dockree.

FIG. 1. NO. 21, NEW STREET, ST. MARTIN'S LANE.

FIG. 2. NO. 137, LONG ACRE.

FIG. 3. NO. 138, LONG ACRE.

Photos: E. Dockree.

to elaborate the shopfront, until it ceases to be a mere frame and becomes an essential part of the picture itself, coincides so nearly with the accession of the present king; and is, like the mediæval or Gothic work, based on a logical disposition of its several parts, we may christen it by the name of Saxe Coburg Gothic.

No inquiry into the principles which govern these designs will be of value which fails to emphasize the fact that the modern shopfront is but the last in a sequence of designs, each carefully adapted to the requirements of its time, and for which the available constructive materials were used to the best advantage. They are the direct heirs of the privileges acquired under the easy-going municipal control of the earlier periods: privileges which lapse of time has converted into easements and prescriptive rights, of very great value, jealously guarded and maintained by their owners.

A very cursory reference to old prints shows that, in Tudor times, the limited stock in trade and the small size of the premises compelled the shopkeeper to attract attention by means of signboards; these swung boldly over the footway and competed, one with another, in the perspective of the street.

This custom may still be traced in the signboards of inns, the parti-coloured spirals of the barber's pole, and the heroic figure of a Highlander taking a pinch of snuff, in all the bravery of tartan; one of which still, in Tottenham Court Road, survives the coming of the Tobacco Trust.

Lombard Street,* too, still blushes in its coronation masquerade looking as sheepish as a respectable merchant might well do, who should chance to find himself seated at his office desk decked out in a fancy ball costume. These signs and emblems were attractions to the eye: even more emphatic were the appeals to the ear, by shouts of Buy! Buy! Buy! and praise of the goods to be sold; a method of attraction characteristic of the booth keeper at the fair and, even now, not unfamiliar to the frequenter of back streets within a mile of Charing Cross.

Of the Jacobean shopfront we have probably no remaining example. Structurally it differed but little from its Tudor forerunners. During both periods a fixed frame, glazed in very small panes, allowed the light to pass to the interior of the shop, for it must be remembered that no dependence could then be placed on artificial lighting. This glazed frame was protected by stout flap shutters, hung in two folds, of which the lower were by day swung down on iron stays to form an outer counter; on these the goods were displayed, but slightly protected from the weather by the

* The failure of these Lombard Street signs to satisfy the æsthetic sense, gives an apt illustration of the influence which fitness for the purpose unconsciously exercises upon the mind. In the old days the signs explained the business, now, we have to ascertain the business before we can understand the signs.

[But see p. 99.—Ed., A R.]

Photo: E Dockree

FIG. 4. NO. 139, LONG ACRE.

Photo: E. Dockree

FIG. 5. NO. 34, HAYMARKET.

upper folds, which were hinged at the top, and projected an equal distance over the footway; or, at least over the grated opening through which light passed to the basement rooms. Georgian variations of this outer swinging counter may still be seen in lesser streets—take for instance the butcher's shop in New Street, St. Martin's Lane (Fig. 1), and an interesting example, 138, Long Acre (Fig. 2), though in this latter case the shutter no longer serves as a counter.

The tendency throughout the Georgian period was certainly to trust less to the signboard and to develop the glazed front, of which the panes increased and the bars diminished in size as time went on (Fig. 3); the goods were then displayed under cover, the swinging shutter being replaced by the light-framed shutter set in a groove, still in common use (Fig. 4).

Interesting Georgian shopfronts have within this last year been swept away to make room for the new street from Holborn to the Strand. Booksellers' Row was especially noteworthy—while it remained we still possessed an almost complete example of an old London business street. Several of the premises showed most careful designs, the details of the enriched soffits being especially excellent. Perhaps the finest example now to be seen is the tobacconist's shop, No. 34, Haymarket (Fig. 5); it probably dates from the early days of George III. A later variation, of which there are other good examples, is shown in the curved front of No. 181, High Holborn (Fig. 6).

In both these cases it will be noticed that the shopfront projects beyond the wall surface. This right to thrust itself forward into the street was probably limited by and equal to the projection of the hinged shutter counter already noticed. However it may have been originally acquired, it produced a loss of unity between the upper and lower portions of the building; scarcely to be noticed while the necessity for stout piers of brick or

masonry, and the use of many wooden bars and divisions gave a more or less substantial character to the lower part, it became, when these were omitted, seriously detrimental to the street architecture.

Commercial methods came, in an especial degree, under the influences which wrought so marked a change in the national habits and customs during the Victorian era. Of these we may notice first the extraordinary improvements in the manufacture of glass and the development of iron construction, which reached their apotheosis in the International Exhibition building of 1851. That exhibition and those of 1862 and 1867, aided by the increased facilities for travel and national intercourse which attended the growth of steam power, added the yeast of foreign influences to the native composition. The close of the American Civil War in 1865 enabled the domineering and successful northerners to concentrate all their energies on the development of their commerce; no scruple of taste, no vestige of æsthetic consideration, restrained this intensely practical people in the pursuit of success.* A better influence, but of less force, because less easily followed, came from France. Viollet-le-Duc recognised the necessity of adopting the constructive advantages given by wrought iron and steel, and made a persevering effort to use them frankly and in a decorative way. The tasteful French architects adopted gun-metal for the framework of their shopfronts, and carried excellence of design and construction in this material to a point which has never been attained in England. Here, such a shopfront will invariably have the door of wood: but the French, more consistent, made that also of gun-metal, fitting it to the frame with the most perfect finish and skill.

Stirred by the ferment of these newer methods the London shopkeeper grew restless, he was not satisfied merely to get rid of the small panes and

* A conclusive and recent example of American commercial methods may, to-day, be seen in an Oxford Street shop; where a crowd is constantly attracted to the window by a wax figure balancing a ball. The figure has, of course, no reference to the goods to be sold.

Photo: E. Dockree.

FIG. 6. NO. 181, HIGH HOLBORN.

wooden bars, he insisted that the shopfront should be extended to its utmost possible size. The stallboard was lowered, the fascia raised, the side and any intermediate piers of masonry reduced, or cut entirely away; until the glass spread its unsubstantial area from the pavement to near the sills of the first floor windows, at the sacrifice of all apparent stability. More especially is this loss of apparent stability to be noticed in the case of corner premises: where the projection of the shop, beyond both the front and return walls, allows the structural support of the building proper, now reduced to a steel column or stanchion, to be entirely concealed; the glass faces of the shop fronts being connected by a scarcely perceptible metal angle piece. The expedient sometimes adopted of rounding or canting the harsh right angle of the intersection gives no more substantial result.

It is not easy to see how designers can revert to sound construction and make the real supporting members once more, not merely seen, but elaborated and emphasized by judicious decorative treatment; unless some such change of plan as we shall presently notice be brought into general use; until, in fact, the shopkeeper is by example persuaded that his interests are thereby advanced: that—to use a modern idiom—there is money in it.

In so far as those shops are concerned, in which the wares themselves exercise an irresistible attraction (to the feminine mind), there is not, for some time to come, likely to be any perceptible change of treatment. It is to those more numerous shops in which the goods exposed for sale offer less attraction to the passer-by that we must turn. In them we begin to find a very noticeable tendency to augment this necessary attractive quality by the design of the shopfront itself. To the encouragement of this tendency we must look for the satisfaction of the increasing interest in applied design, fortunately so evident at the present time, and the equally important material profit of the shop owner. For, it is very certain, that no mere æsthetic prompting will induce him to spend his money on an elaborately planned front; and also do what is to him of far greater importance, consent to lessen the area of display for his wares. The custom will only be established if it pay.

One of the earliest, if not the first example of this most commendable endeavour to enlist the services of design as a power of attraction may be

Photo: E. Dockree.

FIG. 7. NO. 40, WEST STRAND. GEORGE WALTON, ARCHITECT.

Photo: E. Dockree.

FIG. 8. NO. 5, QUEEN VICTORIA STREET. FROM THE INTERIOR.
GEORGE WALTON, ARCHITECT.

noticed in the Regent Street shop, remodelled for the Kodak Company by Mr. George Walton. How uninspiring was the occasion, and how successful is the result, is easily seen by comparison with the unreformed fronts of its neighbours.

One of our illustrations, the Kodak premises in the Strand (Fig. 7), shows a more ambitious design by the same author. Unfortunately, for our purpose, its success depends largely on a colour scheme which the camera fails to reproduce; but those who have not the opportunity to see this for themselves, may be assured that the grey-yellow of the wax-polished oak frame, the mellow white of the ivory—or is it celluloid?—the black of the ironwork and the carefully chosen purple blues and greys of the leaded glass, unite in most agreeable harmony. A careful study of the illustration will, moreover, prove that what may at first sight appear to be merely the sacrifice of ordinary conventions to obtain novelty, is, in reality, to be justified as a completely logical attention to the governing conditions.

We must all have noticed that the upper part of these high shopfronts is generally garnished with various goods which can, by no chance, be carefully examined, and are only seen by a wearisome craning of the neck. These little-heeded wares effectually intercept the light which would be so valuable in the shop itself. For this reason, in many important shops, the business is, even in the daytime, conducted by artificial light: and it is no uncommon sight, when some colour has to be carefully matched to see the customer and the shopman adjourn to the outer air for the purpose. Notice then how skilfully this fact has been observed and turned to advantage in this example. The broad oak window head marks the limit of the area for effective display; while it establishes in the composition a nice adjustment of proportion, which must have been wholly lacking without it. Above this, and recessed to the

FIG. 9. NO. 25, CHEAPSIDE, E.C.
A. PALSER (MAPLE AND CO., LTD.) ARCHITECT.

Photos: E. Dockree.

FIG. 10. NO. 21, HIGH STREET, MARYLEBONE.
REGINALD BLOMFIELD, ARCHITECT.

back of the show-case, is a broad frieze of delicately designed leaded glass, through which light passes unimpeded to the shop within (Fig. 8). This recessed space is utilised for a lantern, by which a diffused top light is thrown over the goods after dark.

If one may venture to find, or rather to suggest a fault, it would be that the top of this recess, exposed as it is to the street, is difficult to keep clean; and also that the name-frieze, or fascia, is not quite successfully attached to the pilasters. One thinks too, that the glass frieze above would have sufficiently blazoned the name, either by day or night. The oaken fascia, more quietly treated by the omission of the staring letters, would have strengthened the composition: but it is probable that, on this point, the designer found commerce too strong to yield to his better judgment.

The influence of this design may already be seen in the fronts of No. 5, Queen Victoria Street (Fig. 8), by the same designer, No. 45, Dover Street, and No. 25, Cheapside, by Maple & Co. (Fig. 9) where, as the illustration shows, the light passes through the upper part of the front to the interior: while a sufficient area is still reserved for display.

The narrow footways of the older streets, barely sufficient as they are for purposes of traffic, have no space to spare for the curious and casual customer. This last-named example shows a variation of plan which will, if followed, have far-reaching effects on our street architecture. By setting the shopfront some four feet within the frontage line a convenient recess is contrived, within which he may quietly inspect the wares

FIG. 11. NOS. 108 AND 110, HIGH HOLBORN, W.C. W. CHARLES WAYMOUTH, ARCHITECT.

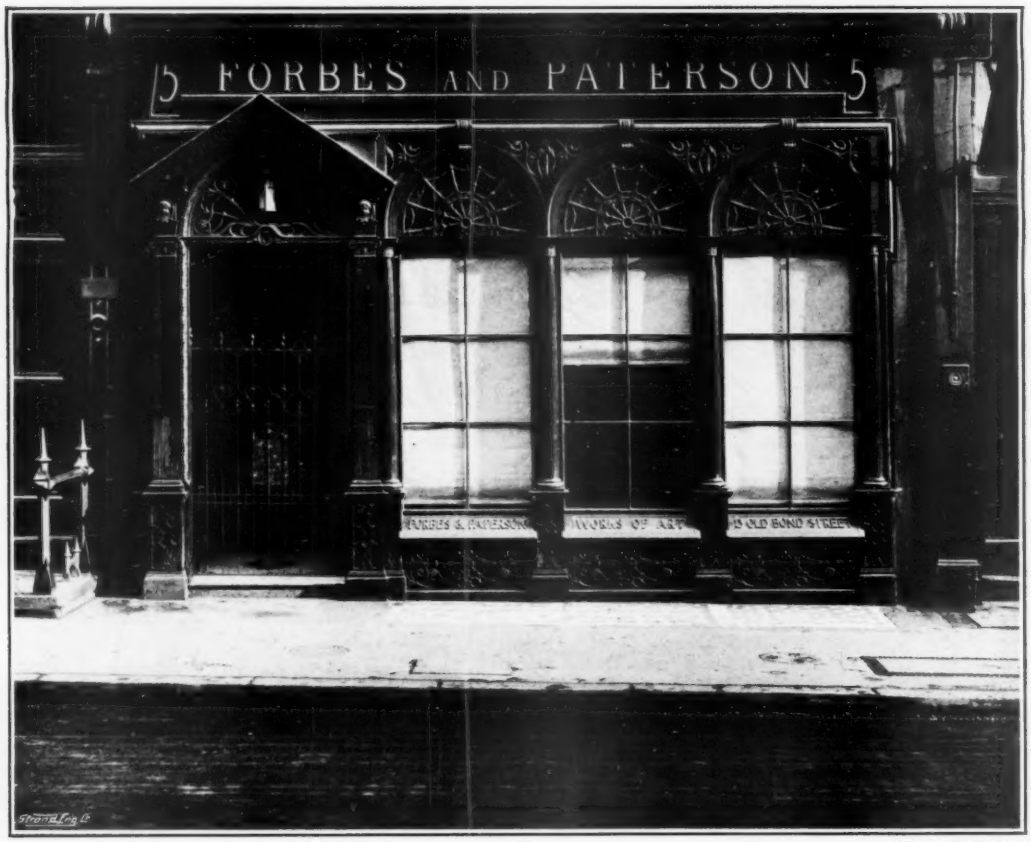


Photo: E. Dockree.

FIG. 12. NO. 5, OLD BOND STREET. A. N. PATERSON, ARCHITECT.

displayed, while the main stream of the traffic passes unimpeded. The small example of this new treatment No. 21, High Street, Marylebone (Fig. 10), shows that the advantage gained by a judicious breaking away from mere routine is already appreciated, in districts which can hardly be expected to find profit in mere æsthetic consideration. Here also we trace the old Georgian treatment of No. 181, High Holborn, again asserting itself. No. 20 was not intended for illustration, but is left, by the whim of the camera, to compare with the more architectural treatment.

It will be noticed that these are all examples of beam construction; only a slight reference to those other premises, where the shop is set in an arched opening, is necessary to show that success is but little likely to result from that practice. With few exceptions, the span of the arch is out of all proportion to the width of the piers which carry it: and its curve is, for the same reason, reduced to a flat segment; while the most unsatisfactory depth of reveal can rarely persuade even the uninitiated that it is doing the work it pretends to do and which a steel girder is really doing in secret. No! a beam construction is inevitably right: but it must be unconcealed and made visible by more logical treatment—beneficial alike to the pocket of the shopkeeper and the self respect of the designer.

The setting back of the shopfront will still allow the fascia, as in the Cheapside example, to flaunt its obtrusive lettering on the very boundary of the frontage; while the necessity for blinds and shutters will be, if not quite superseded, at least very much reduced; the easily tempted customers will find themselves, literally, in the shop before they are aware; and the anxious shopkeeper need be under no apprehension that they will stray unconsciously upon a rival's premises. By adopting this plan, the booksellers of Charing Cross Road may display their tattered volumes, undisturbed by the pertinacious summons of the Westminster Borough Council. Very valuable assistance in the attainment of these aims is likely to follow the use of armoured concrete, a combination of materials by which the most surprising results have already been obtained, though in England it is, at present, but little known.

Nos. 108 and 110, High Holborn (Fig. 11) though not precisely to be classed with the

Photo: E. Dockree.

FIG. 13. NO. 212, PICCADILLY. C. R G. HALL, ARCHITECT.

Cheapside example, certainly emphasize the advantage to the general composition when the shopfront is recessed: though here the setting back is rather apparent than real. A concealed girder is really doing the work, but the broad stone frieze beneath the bay windows does much to satisfy the demand for stability; it gives a sense of structural security and the shopfront takes its place securely beneath it. In this example the upper part was fitted to the existing wooden shopfront, and there can be no doubt that the satisfactory result is largely due to the equality of the new stonework and painted woodwork, in colour and tone; when the stone weathers to its usual grey this advantage will be lost.

The importance of colour, in any scheme to attract the eye, cannot, of course, be over-estimated. Examples of its use are becoming more frequent; the tendency being to enlist the services of coloured materials, mosaic, glazed brick, etc., rather than to trust to merely applied colour. It was evident, however, when we considered the design of the Kodak premises, that our illustrations fail to help us to appreciate these effects, and we will therefore, with this slight reference, confine our attention to the structural qualities.

There are other examples of variation in plan which aim only at extended area for display, without intention to affect the proportions, or indeed, in any way improve the composition. In Bond Street, for instance, a picture-dealer's shop is pierced by a narrow passage extending some twenty feet from the street fitted with glass show cases on either side. It thus forms a little Burlington Arcade of its own. Another, a jeweller's in Oxford Street, has the shopfront curiously curved to increase its length; these are, however, not examples which one wishes to see followed.

Again, in Holborn and Regent Street, there are examples in which the shopfront forms three sides

of a rectangle, the fourth side being open to the street; room being found for a detached show-case in the centre of the foot-space so formed. These variations of plan seem to give evidence of a slowly-growing conviction that the Victorian shopfront is not entirely satisfactory, even from a commercial point of view, and that the shop-keeper is not immovably prejudiced in favour of established custom—that he is open to conviction: and it may fairly be assumed that he will not resent the addition of good detail and sound construction, if they do not curtail the commercial advantages.

Another noticeable tendency, due to the widely-extended business of trusts and companies, having many premises scattered over the town, is to give them a common character of design. It is remarkable how quickly the eye becomes trained to observe this sequence of ideas. The Piccadilly premises of Slater's (Fig. 13) are an example of this method; the design selected may, or may not, commend itself; its interest lies, for us, in the endeavour to induce the passer-by to infer a fact, not to force him to read it by obtrusive lettering.

Shops which deal in foreign-made wares frequently advertise the fact by enlisting the services of a foreign designer. No. 21, Bond Street (Fig. 14) is a good example of French work. Especially

Photo: E Dockree

FIG. 14. NO. 21, OLD BOND STREET.

to be commended is the freshness given by the omission of the stereotyped mouldings, copied from stone originals, and the use, in their place, of mouldings suited to the position and material. Note, too, the pleasing departure from strict symmetry in the position of the doorway.

This design also serves to illustrate the increasingly frequent practice which extends the shopfront over the first floor. By this means the weight of the superimposed wall is reduced, and a better, or at any rate, new proportion is established.

Here the upper and lower parts of the building are in the same plane, and the projecting balcony with its iron railing and the arcaded heads of the first floor lights, though of wood, establish a sufficiently satisfactory relation between them: greater indeed than is obtained by more apparently structural examples of narrower frontage, where the first floor opening is treated as an arch. Such an arch is rarely structural, and, springing as it does from narrow pilasters, is too dependent on the apparent abutment given by the adjacent buildings; which may be at any time withdrawn, or reduced by the larger openings of a new treatment. There is an example in Oxford Street where a wide three-centred arch is interpolated in a restless front with most unsatisfactory results. As a means of display this first floor shopfront is of little service: but as a means of attraction, by reason of its contrast with neighbouring premises, it is undoubtedly very effective. It must, however, be remembered that this advantage is lessened as often as the example is followed.

The inclusion of the first floor in the shopfront has been carried a step further in a detached block of buildings on the south of New Oxford Street; there a second terrace of shops, quite independent of those on the street level, is approached from a stone stair and open loggia. The limited success of this treatment, either commercially or as a design, does not suggest that it is likely to be extensively followed.

Many shop premises, even in our principal streets, still retain in the upper walls the regular window openings, suitable to the time when the shopkeeper lived permanently on the premises; but this is a forsaken custom. The upper floors are now used as show-rooms, and the topmost as work-rooms. By attention to this fact, and the skilful adaptation of the windows to the altered purpose which they are to serve, the designer will find frequent opportunity to produce new effects.

If then we do right to see the basis of design in these innovations, called for as they are by the altered conditions of modern life, the mere striving for novelty for its own sake, not unknown in this and in other classes of design, should give way to more worthy methods of attaining freshness of treatment.

In fact, from a real business-like endeavour to improve the commercial value of the premises, we may hopefully expect those inexorable laws which at first seemed to forbid any advantage to the consideration of the subject, to ensure, as time goes on, the evolution of really admirable shopfronts; and consequently a greatly increased merit and interest in our street architecture.

HOWARD INCE.

Architectural Education.

IV.—Great Britain (*continued*).

UNIVERSITY COLLEGE, LIVERPOOL.

BY F. M. SIMPSON.

THERE are two day courses for architectural students at University College, Liverpool. The first is a two years' course, which was started in 1894; the second is a three years' course, leading to the degree of B.A., which was only commenced two years ago.

The two years' course: In the first year lectures are delivered on the construction employed and materials used in the carcase of a building; on stresses and thrusts, perspective and sciography, and on Greek and Roman buildings, and English mediæval work. All lectures are illustrated by diagrams, models, and lantern slides. After the lectures exercises are set bearing on the subjects lectured upon, which are worked out in the studio. There is no copying of plates, except in the case of the classic orders. In building construction simple problems are given, which each student works out assisted by drawings and by notes taken in the lectures. By this means a student has from the first to think for himself, and to exercise his imagination. Two afternoons each week are devoted to drawing from casts and the antique, and in the summer term a certain amount of time is given to outdoor sketching and measuring.

In the second year the lectures include early Christian and Byzantine architecture in the East and in Italy, Romanesque and Mediæval architecture in France, England, and Germany, and the Renaissance in Italy, France, and England. The building construction lectures deal with the finish-

ing of a building; with doors, windows, staircases, etc.—when the subjects set offer more scope for design—plastering, painting, plumbing, drainage, etc., including, of course, the materials used. Freehand drawing and sketching are continued, and the more advanced students draw from the life, and model from casts. A special set of lectures is delivered by the Professor of Botany on the structure and diseases of timber, and lectures on graphic statics are given in the engineering department. The greater part of the last term is spent on a design for a small country house (or some such subject), and as complete a set of drawings as possible is prepared by each student.

The three years' course: Students are required before commencing the course to pass the preliminary examination of the University in English language, history, mathematics, Latin, elementary mechanics, and one of the following: Greek, German, French; and in their first year to attend lectures on and pass the intermediate examination for the ordinary B.A. degree in (1) a language; (2) history or English literature; (3) physics, or pure or applied mathematics. In their first year they also attend lectures in the architectural department, and work out most of the exercises set there. In their second year the work is much the same as for students taking the two years' course, with the addition of certain engineering lectures and classes under the Professor of Engineering. The work for the third year has not yet been definitely settled, but will be in the main tutorial, and will deal with more advanced building construction problems. A more intimate acquaintance with the principles and chief examples of two or more periods of ancient and modern architecture will be required than can be gained from short series of lectures. The subjects for the final examination, on the result of which the B.A. degree is conferred, are (1) History of Ancient and Mediæval Architecture; (2) History of Modern Architecture; (3) Construction and planning of buildings, including Sanitation, Graphic Statics; (4) Architectural drawing, and any two of certain optional subjects of which the most important are Freehand drawing, modelling and applied mechanics. Visits are frequently paid to buildings on College ground in course of erection, the plans of which are hung in the studio, so that students can study the actual working drawings and compare them with the buildings. Visits are also occasionally paid to workshops, and to old buildings of interest; but, unfortunately, not many of the latter exist in or near Liverpool.

The following is the complete Time Table of the Day Classes for the first two years:—

FIRST YEAR.

Classes.	Day and Hour.						Term. Autumn, Lent, Summer.
	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	
History of Architecture	..	..	..	..	10.30–11.30	..	A.L.S.
Materials and Construction	10.30–11.30	..	..	..	..	..	A.L.S.
Studio Work	9.30–10.30 11.30–1.0	9.30–1.0 2.0–4.0	..	9.30–1.0 2.0–4.0	9.30–10.30 11.30–1.0	..	A.L.S.
,,	..	..	9.30–1.0	..	..	..	A.
,,	..	..	2.0–4.0	..	..	..	A.L.
,,	.. ..	.. ..	9.30–10.30 11.30–1.0	..	..	..	S.
Perspective and Sciography	..	..	9.30–1.0	..	..	..	L.
*Stresses and Thrusts	..	..	10.30–11.30	..	..	..	S.
Sketching	..	..	2.0–4.0	..	..	..	S.
Freehand Drawing	2.0–4.0	..	—	..	2.0–4.0	..	A.L.S.

* For Certificate Course only. A Course of Lectures (with class) on *Graphic Statics*, for degree students only, will be given in the Engineering Laboratories, on Tuesdays, 2.0–4.30 Summer Term only.

SECOND YEAR.

Classes.	Day and Hour.						Term. Autumn, Lent, Summer.
	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	
History of Architecture	..	10.30–11.30	..	..	..	..	A.L.
,, ,,	..	9.30–10.30	..	..	..	..	S.
Materials and Construction	..	..	..	10.30–11.30	..	..	A.L.
,, ,,	..	..	..	9.30–10.30	..	..	S.
Studio Work	..	2.0–4.0	9.30–1.0	2.0–4.0	2.0–4.0	..	A.L.S.
,,	.. ..	9.30–10.30 11.30–1.0	..	9.30–10.30 11.30–1.0	..	..	A.L.
,,	..	10.30–1.0	..	10.30–1.0	..	..	S.
,,	2.0–4.0	..	..	..	..	..	A.S.
,,	3.0–4.0	..	..	..	..	..	L.
Sketching	..	..	2.0–4.0	..	..	..	A.L.S.
Freehand Drawing or Modelling	10.0–1.0	..	..	..	10.0–1.0	..	A.L.S.
Structure and Diseases of Timber	2.0–3.0	..	..	..	..	..	L.

A Course of Lectures on Engineering, for degree students only, will be given in the Engineering Laboratories, on Tuesdays and Thursdays, 10.30–11.30, and on Saturdays, 10.0–11.0, Summer Term only.

Students obtaining a First-class Certificate at the end of the two years' course are exempted from the Intermediate Examination of the R.I.B.A.

The need for a systematic course of day training in architecture is now more generally recognised than it was when the two years' course was started in Liverpool nearly nine years ago, and few architects who have given any attention to the matter will deny its advantages. It is a most satisfactory sign that in many of the large towns in England—London, Manchester, Leeds, Sheffield, Newcastle, as well as in Edinburgh and in Ireland, day schemes of architectural education have been recently or are now under consideration.

In courses of the character I have described students get more into touch with actual materials and their working than is generally possible in an office. Their studies are systematically arranged; none of their time is wasted over drawings or tracings which they do not understand; they are obliged to show details of construction more fully than is customary on actual working drawings, on which much is generally omitted—being understood by both architect and builder; and the simple problems they have to tackle assist them to grasp more complex ones when they come across them. Moreover, they have to think for themselves from the first, and yet they secure more personal supervision than can ever be given by a busy architect in practice. An additional advantage of a preliminary training is that it weeds out the unfit. No articles are signed. At the end of the first year it is generally possible to judge if a pupil possesses the necessary qualifications and to advise accordingly.

Differences of opinion may exist regarding the details of any course. That is only natural, but I feel strongly that in a preliminary training too much stress cannot be laid on the advantages of lectures on old architecture. There is, amongst some, a tendency to decry their value; but this is, I think, largely due to a misunderstanding of what such lectures mean. If they merely generate a thirst for names, dates, and dimensions, they are useless; but if, on the other hand, they are so arranged as to give the student an insight into the planning, construction, and general principles of buildings, they are of the utmost value. They cannot be commenced too early. To defer them until a student has begun to deal with practical problems for himself is likely to foster a taste for cribbing. A course of lectures on old architecture should interest a student, enlarge his mind, and stimulate his imagination—not cram his brain. Much of what he hears he may forget, especially as regards detail, but that is immaterial so long as he catches a little of the spirit of the old designs.

The great point is that no student's education should proceed merely on technical lines. It should be on liberal lines. What does it matter if some of the knowledge he acquires has little commercial value?—a man's life is not entirely bound by considerations of £ *s. d.* It was partly for this reason that I welcomed the institution of the degree course. I had for years advised students to continue their general studies after commencing their architectural, but with little success. They did not realise their value, and there was no visible goal to which they tended. The degree course rendered them compulsory up to a certain point. No doubt the ideal scheme would be for all students to take first their degree in the usual arts or science subjects, and then to commence their architectural studies. I have had four or five students graduates of either Oxford or Cambridge, and there is no doubt that they learn more quickly than those who have not had equal advantages, partly because they are older, but principally because they have learnt how to learn, which few schoolboys seem to have accomplished. But such a course is impossible with all or even with most students. Only a few can afford a preliminary three or four years, to be followed by an architectural course and then by pupilage. A compromise is therefore necessary and also presents many advantages; by it a student can continue his liberal studies and at the same time commence his professional education. Moreover, his excursions into the former are not carried unnecessarily far. He is not called upon to specialize in any. He dips far enough to be given a taste for one or more subjects, which he can afterwards develop at his leisure, and so has an advantage over other men whose training has ended at school. The B.A. after his name is merely the crown of his efforts as a student; it gives him no professional position. It will be as necessary for him to enter an architect's office and gain experience as for a student who has only taken a two years' course, or for one who has taken no course at all.

As regards the limits of any preliminary course, there should be no misunderstanding as to what can be accomplished and what can not. No attempt should be made to supersede pupilage, although the articles of pupilage will of necessity be modified, the term of years made shorter, the premium demanded less. The course should not be too long—two years is rather short; three years is better. At the end of a course a man should not only be capable of reaping to the full the advantages of working on drawings for actual work, but he should also have advanced so far as to be of some assistance in an office. The result should be of mutual advantage to architect and to student.

A student's studies ought not to cease with the end of the course. Side by side with his practical office work he should take up problems

more or less advanced and solve them as best he can. That is where evening work comes in. Two evening design classes are held, one elementary, the other more advanced, and most of the students in these are men who have passed through the regular day classes and are now in offices. The result is good for the students, who keep in touch with one another, and satisfactory for the teacher, who does not entirely lose sight of them when their work is beginning to possess most interest.

At the present moment engineers are discussing the advantages and disadvantages of the "sandwich" system, by which students will spend six months of the year in classes and six months in a workshop. Much might be said for this arrangement as regards architectural students, if architects would agree to allow their pupils to be away from the office half of their first year with them. If this were considered possible, the whole of the first year and the first half of the second and third years would be spent in systematic study; the second half of the second year and the remainder of the term after the second half of the third year being spent in the office. Such a scheme would be impossible to work without the cordial co-operation of architects in practice, but it possesses some advantages and might be worthy of consideration.

In conclusion I quote a short extract from a paper read by Professor Ware, of Columbia College, New York, in 1888:—"We must be content in many things, if not in all, merely to open the gates of knowledge—to point the road. All we have to do with is, in most cases, the elements of knowledge. . . . So long is art, and so short the time at command, it is needful to save the student's time and labour to the utmost. . . . while compelling him to discover things for himself, so to organise and arrange the objects of study that he may promptly find what he seeks."

THE ARCHITECTURAL DIVISION, KING'S COLLEGE, LONDON.

By R. Elsey Smith.

The course arranged for Matriculated Students in the Architectural Division of this College is of three years duration, but under certain conditions students who have already obtained external distinctions may be entered as second year students, completing the course in two years. To all such students the College certificate in Architecture and the associateship of the College are open, provided they show on the completion of their course that satisfactory progress has been made.

The division is also open to other students who do not feel able to devote three years to a collegiate course, or who do not desire to take up the full prescribed course; such students are admitted either as full time students or may take up individual courses of lectures or the studio. A special course is arranged for students who have already had training or instruction, enabling them to take up most of the courses of lectures in a single session and to devote at the same time considerable time to drawing.

For matriculated students the full course is so arranged as to provide for the continuation of the student's general instruction, as well as the special subject of architecture during both the first years, but at the same time secures him from the first a considerable proportion of time in the studio.

During his first year he attends courses in the following general subjects: Mathematics, mechanics and physics, and geology, and in his special subject lectures in architectural history and building construction and geometrical drawing, besides working in the carpenter's shop one afternoon and in the studio at both architectural drawing and construction.

During his second year he attends a course in chemistry, and in his special subject lectures on building construction, architectural history, strength of materials, and land surveying including field work, and devotes the remainder of his time to drawing.

In the third year he attends lectures on architectural history, ornament, specifications, sanitary science, and professional practice, a course of architectural modelling, and devotes the remainder of his time to drawing.

Students taking courses for shorter periods compress such of the lectures, as by arrangement with the Professor it is decided they shall attend, into the one or two years, devoting less time to the studio.

The instruction in the studio is made as far as possible individual, and adapted to the capabilities and requirements of each student. It is open to any student in this division to take up single courses of lectures in other faculties; for instance, some of the courses prescribed for matriculated students or a modern language, etc.

The fees for matriculated students are sixteen guineas per term for the first six terms, and eighteen guineas per term for the last three terms. The fees for other students depend upon the courses they take up and the amount of time spent in the studio.

The College has been equipped, largely through the generosity of the Carpenters' Company, with a good collection of architectural casts, photographs and diagrams, including the collection

formed by the late Sir Gilbert Scott for his academy lectures, and a small library of architectural works, and with a considerable collection of diagrams relating to building construction, and samples of building materials and models.

THE ARCHITECTURAL SCHOOL, UNIVERSITY COLLEGE, LONDON.

By the late T. Roger Smith.

At University College, London, lectures on Architecture as a Fine Art, and on Construction, have been given since 1841 every session by professors, each of whom have been operating architects—Professors Donaldson, Hayter Lewis, and Roger Smith. The original direction given by Donaldson has been more or less followed by his successors. The pupils of architects formed the main source of supply to the classes, and they came there to get some systematic knowledge of the history of Architecture and of the materials used in building, and the mode of utilizing them. The ordinary custom has been to have a senior and a junior class, and a lecture in each class in each division weekly, so that it took two years for a student to pass through. Professor Lewis continued this with a one year's course, and in the present regime this method has been adhered to.

There has been no drawing school till latterly, when means to open an evening drawing class were furnished by the liberality of the Carpenters' Company, but it was not a success. The same company has furnished teachers for evening classes in estimating and measuring, and also in drawing building construction. These have been successful.

The general result has been a moderate amount of fairly sustained success. Excellent relations between the professors and the students have been the rule, and many old students are now prosperous architects in full practice, including at least one of the newly appointed professors. A few Japanese students, one Chinese, one Indian, and a few ladies have attended the classes.

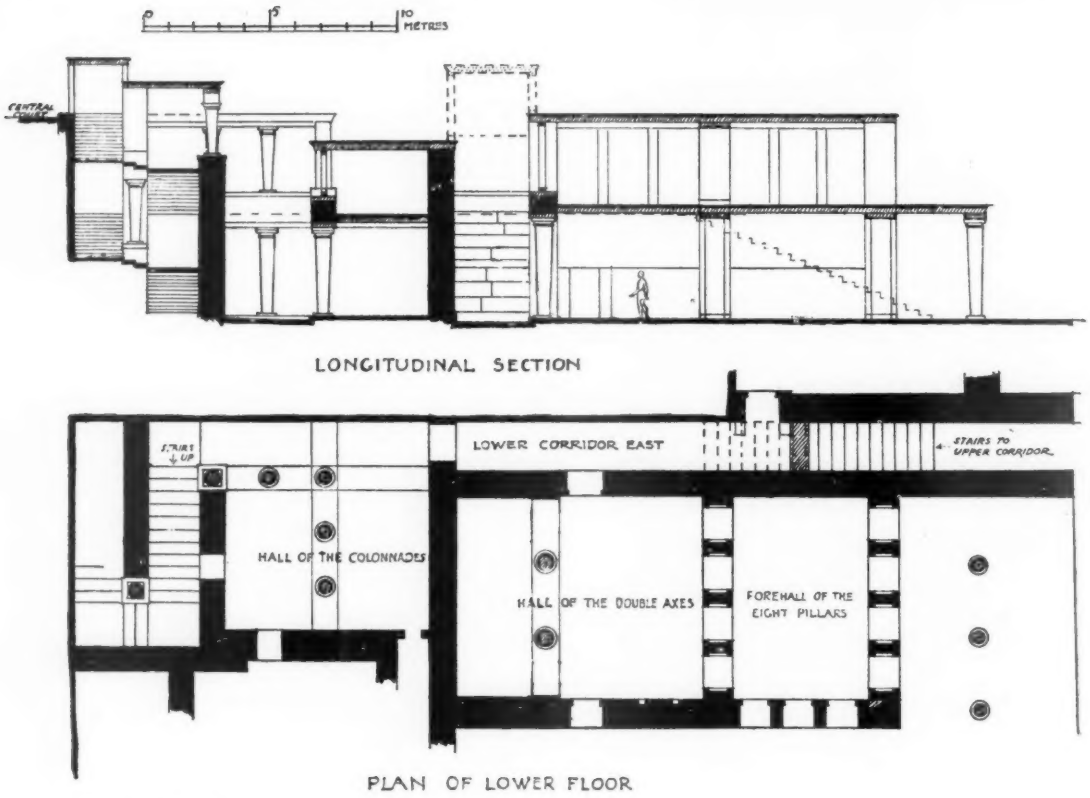
No attempt has been made to turn this course into what the Architectural Association furnishes—namely, a complete curriculum full of information of all sorts that may come in usefully; and as a consequence since the Architectural Association courses have been set up the popularity of this College has gone down.

The Palace at Knossos, Crete.

(Second and Concluding Article. For First Article see May Number.)

Coming now to the eastern block of the palace, the floor of the north or right hand side, including the room of the olive press, is some fifteen feet above that on its south side, and may be still regarded as a basement, there being no halls or residential rooms in it. Over "the room of the olive press" and "the corridor of the bays" was, according to Dr. Evans, probably the King's Megaron, which, judging from the basement walls, had (A) a portico of one column in-antis facing the central court, (B) a vestibule, and (C) a great hall, 45 ft. by 38 ft., with three columns across the centre. Assuming the room of the olive press to have been about 10 ft. high, the level of the floor of the Megaron would be the same as the megaron or throne room in the western block.

The most interesting portion of the whole palace, however, is the south-east block, because here we find the actual living rooms of the Minoan King and Queen. Its preservation is probably due to the fact that it was built on ground at a much lower level, and was buried by the falling in of the superstructure, in the same way as the stores and magazines of the rest of the palace. The principal hall faced a terrace about 35 ft. wide, which we may assume was planted with trees and laid out with flower beds; there would appear also to have been other terraces below (see Fig. 1). The hall to which we refer measured about 27 ft. wide by 18 ft. deep, and was the largest room of the palace without intermediate supports. It was enclosed on the east and south sides with a peristyle, and had no fewer than eleven doors (see Fig. 6, reproduced from Mr. Theodore Fyfe's restoration); seven of these led out to the Peristyle, the other four to a room which Dr. Evans calls the "hall of the double axes"—from the marks on its limestone blocks; this room being lighted from a court beyond and divided from the same by two columns in-antis. These two rooms, the outer one opening on to a terrace and the other one lighted from the court, would seem to be the withdrawing-rooms, especially as, out of the further room on the left, is a door opening to a passage leading direct to a room called the Queen's Megaron, which seems to have been her boudoir; this room was lighted on the



(*From R.I.B.A. Journal.*)

FIG. 6.—HALLS ON EAST SLOPE. PLANS AND RESTORED SECTIONS OF THE QUADRUPLE STAIRCASE, THE HALL OF THE COLONNADES, AND THE MEGARON OF THE DOUBLE-AXES.

south side by three windows facing a narrow court and had on its east side an open portico, with two columns and responds, facing another court. There were four openings on this side, one towards the north being the doorway, the other three had a stone bench between, which projected to form a seat on both sides, viz., in the megaron and in the portico. The room in the rear on the west side was a bathroom, and further west a room supposed, on account of its stone floor, to have been a treasury or jewel room. Beyond this treasury, and reached by a passage from the Queen's Megaron, is a room in which a stone couch was found and, on its east side, that which Dr. Evans states is the nearest approach to a modern w.c. as yet found on any ancient site, viz., a chamber 7 ft. deep and 4 ft. 6 in. wide, on the side walls of which were grooves in which were fixed the sides of a seat; beyond the grooves the stone floor ceased leaving an open trench which communicated direct with a horizontal drain, 2 ft. high and 1 ft. 6 in. wide, covered over with stone slabs and taking the drainage and wastes from other parts of the palace. In front of this chamber and outside the same, was a square hole, originally covered over with a stone slab which, when raised, allowed the closet to be flushed.

From the Queen's Megaron a private staircase in stone led to upper chambers probably containing the sleeping apartments of the queen.

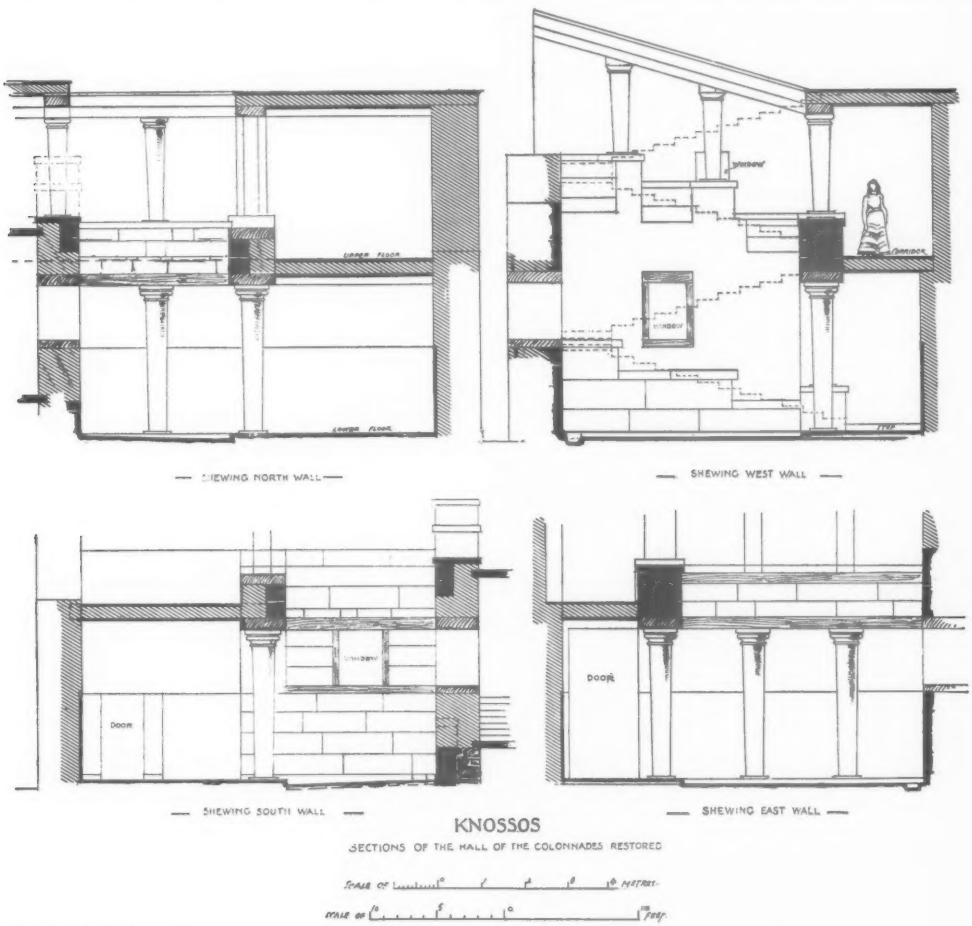
On the west side of the court in the rear of the "Hall-of-the-double-axes" is another court with a peristyle on two sides, called the "hall of the colonnades" on plan, and a staircase in four flights beyond. The plan and section through staircase and court are shown in Fig. 6, and sections through the court showing each front facing the same in Fig. 7, these being conjectural restorations made by Mr. Theodore Fyfe, and based on the actual remains. In Fig. 7 the north wall shows the solid stone balustrade or parapet of the upper gallery, which was found in-situ, and gave Mr. Fyfe his evidence for the actual thickness of stone balustrade (2 ft. 11 in.), and consequently the size of the square abacus surmounting the column which carried it, and the beams across the peristyle. The height of column, base, and capital was 11 ft. 2 in. The stone base was 2 ft. in diameter, which, allowing a margin of $3\frac{1}{2}$ in., gave 1 ft. 5 in. for the lower diameter of the column; with these dimensions Mr. Fyfe has restored the column in accordance with the proportions shown in the "Temple fresco," to which we shall return again. On the parapet of this stone balustrade were

put the bases of an upper order, which Mr. Fyfe has restored, taking his height from that which would be reached by continuing the upper flight of the quadruple staircase (for which there was clear evidence) so as to bring it to the level of the great central court. This stone staircase, in four flights, is the most exceptional find of the whole palace, and, as Dr. Evans remarks, "is probably unparalleled in the history of excavation; flights of stairs one above another being unknown even in Pompeii." The flights are 6 ft. wide with a central wall newel, 3 ft. thick, which allows of three steps on the return, as shown in Fig. 6. The steps have a rise of 5½ in., and a tread of 1 ft. 6 in. They consist of solid slabs of stone built 7 in. into the wall on each side, and the upper step is bedded about 6 in. on the lower one.

The west wall (Fig. 7) shows that the staircase was lighted as regards the lower flight by a window overlooking the court and the upper part through an open peristyle of columns resting on a solid stone balustrade, rising in two tiers, and following the rake of the stairs, an arrangement which, as Dr. Evans observes, "anticipates in some respects the effect of an Italian renaissance palace," a happy suggestion which will recall to many travellers similar features throughout Italy.

The upper flight of the staircase probably led into the portico of the Megaron, and the four flights show that there existed in this portion of the palace three storeys, viz., ground, first and second floors. The stone staircase still in situ, by the side of the two great halls referred to, led to a first-floor corridor, which was continued up to the staircase of four flights already mentioned.

As will be seen from the plan in the first article, there are still further researches to be made, especially in the two parts marked "earlier buildings," and already this year at some distance north east of the palace has been found a house of fine construction with the remains of two storeys and three flights of stairs. The most remarkable discovery of this year, however, is that which has been made on the north-west side of the west court, a description of which was communicated to the *Times* a short time ago. No plan has yet been published, but we gather from the description that, in the examination of the northern boundaries of the west court, a second



(*From R.I.B.A. Journal.*)

FIG. 7.

paved court at a lower level was found with a flight of steps or seats on the south and east sides somewhat similar to those we referred to in the first article as existing at Phæstos, but of much greater extent and importance. On the east side there were eighteen steps occupying a breadth of 35 ft. On the south side the flight was broader (50 ft.) but of less height. According to Dr. Evans, "the principal function for which this stepped area was designed was certainly of a spectacular nature." The plan is not fully systematized, "but," as Dr. Evans states, "we have here the germ of all future theatres. It seems to grow out of the informal use for sitting purposes of the spacious stepways in vogue in the Minoan palaces." At the junction of the double flight and at the south-east angle was a bastion with a paved platform, which may have served as a kind of Royal Box for the Minoan king and queen and their courtiers.

Up to the present no certain date has been given to the palace. "The best chronological data," Dr. Evans states, "are supplied by the lid of an Egyptian alabastron found near the northern bath. The lid has a beautifully cut cartouche of King Khyan of the fifteenth dynasty, who is supposed to have reigned about the eighteenth century B.C." The perfection of the work of the palace, in its architecture and decoration, points at, as Dr. Evans states, "long centuries of earlier development." There are also the remains of an earlier palace of about 2100 B.C., and fragments of vases found which may go back to 2800 B.C. Others of Egyptian vases of diorite and obsidian dating from the 4th millenium B.C., and lastly stone weapons and implements, primitive pottery, and idols, which carry back still further the first occupation of the site.

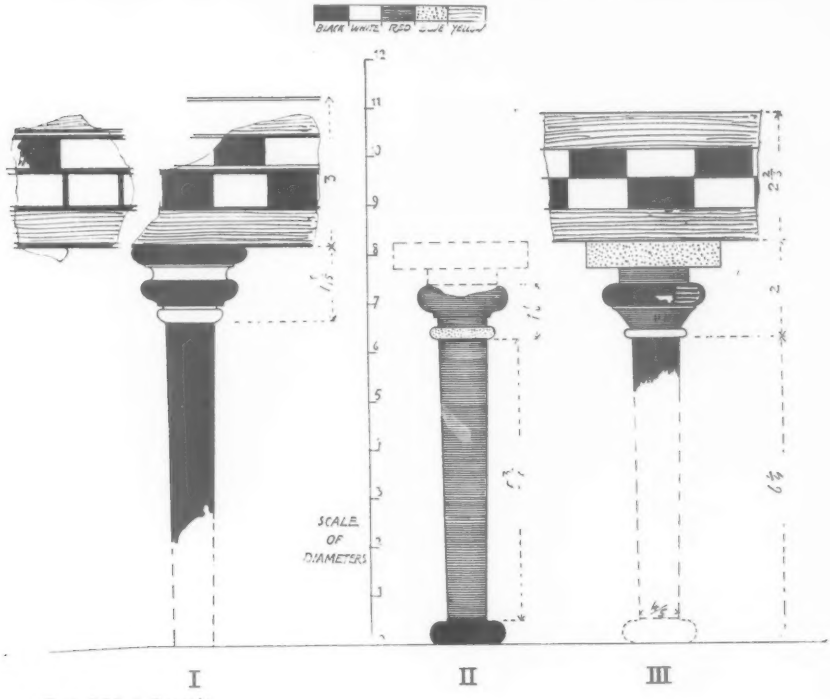
The Mycenæan Order.

We have already referred, in speaking of Mr. Fyfe's conjectural restorations, to columns which, following the traces of their bases and the thickness of the stone balustrade they supported, he has reversed; in other words, turned them upside down, the diameter being greatest at the top. Prior to Dr. Evans's discoveries, the only actual evidence of this singular reversal was shown (1) in portions of and traces on the wall of the semi-detached shafts which flanked the entrance doorway of the tomb of Agamemnon, (2) in a fragment (4 ft. 3 in. high) of a semi-detached shaft on one side of the entrance to a second tomb which has been called after Mr. Schliemann, and (3) in the representation of a column in the bas-relief over the Lion gate, all at Mycenæ. In all these examples, however, the order employed was purely decorative, in which it might have been permissible to reverse the diameter. Messrs. Perrot and Chipiez, however, in their conjectural restoration of the portico-in-antis of the Megaron, at Tiryns,* accepted and reproduced them as actual detached columns, and the truth of their restoration is borne out by the representations in what is known as the "Temple fresco," at Knossos, to which we shall return later on. The same fresco shows one of the capitals of the columns without a square abacus, so that the column and superstructure in the bas-relief of the Lion gate may be taken as a conventional representation of the order complete, viz., a shaft with capital supporting a beam on which rest the round logs (shown in a series of four circular disks), which carried the flat mud roof. The earliest example of a temple in which it would seem that columns of wood were at first employed to carry the entablature, afterwards being replaced by others in stone, is the Temple of Hera, at Olympia. When the Germans excavated the Altis, at Olympia, the columns and capitals found on the site of the Temple of Hera (which was of the Doric order) were so varied in their diameter and profiles as to suggest that they were of many periods, dating from the sixth century down even to Roman times. This fact, coupled with an accidental note by Pausanias, in which, describing this temple, he says: "One of the columns of the Opisthodomos is in oak," has led archæologists to the conclusion that when first built (according to Dr. Dörpfeld, in the eleventh century B.C.) all the columns employed were in timber, and that where a column showed signs of deterioration it was replaced by one in stone.† It does not follow, however, that when changing the material the Greeks copied the same form in stone—a shaft or single balk of timber would be equally capable of supporting a superincumbent mass with the lesser diameter at the bottom,‡ but in stone and built in a series of drums, it would no longer have the same resistance to crushing weight which a balk of timber would possess, and, further, the new material (stone) was much heavier and had to carry its own weight. In replacing the timber shaft with a stone column they would seem to have retained the same width of the upper diameter necessary, with the echinus moulding and

* "Art in Primitive Greece," Vol. II., Fig. 298.

† Similar transformations are said to have taken place in two other ancient temples attributed to the seventh century B.C., viz., in the archaic Temple of Hera, at Argos, and in the Temple of Apollo, at Thermon, in Ætolia. In the latter case the peristyle of the temple had five columns on the eastern front, fifteen on the flank, and a row of columns down the centre of the cella.

‡ We are informed by timber experts that the trunk of a tree when stripped of its bark and utilised as a column or support weathers much better if reversed.



(*From R.I.B.A. Journal.*)

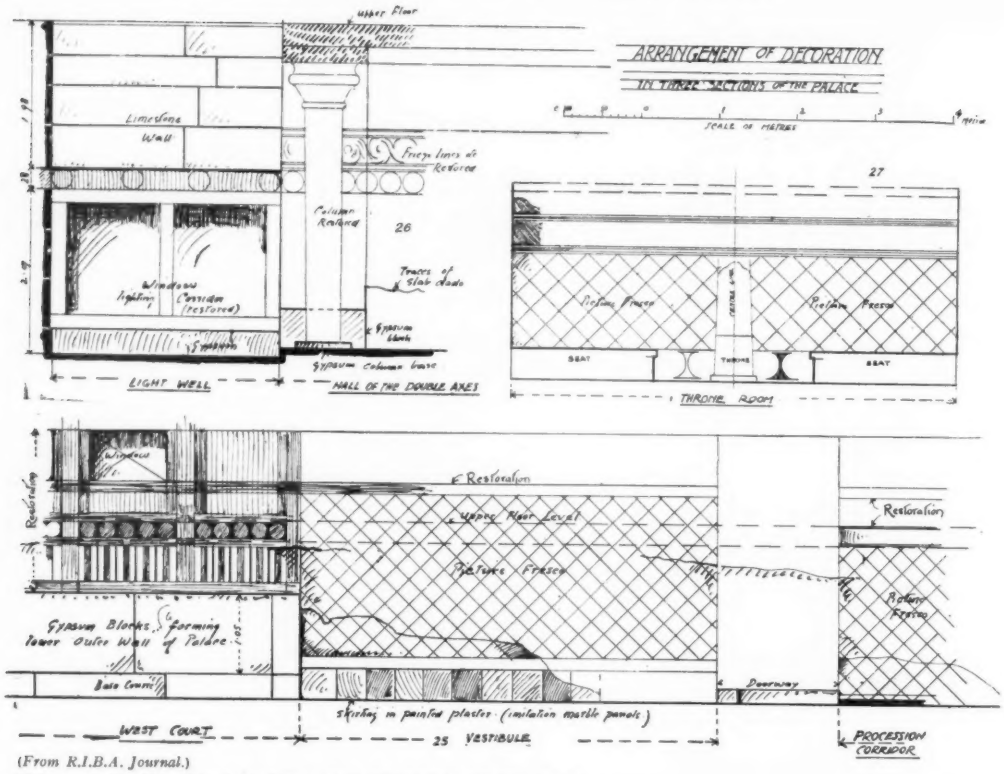
FIG. 8.—THE MYCENÆAN ORDER, BASED BY MR. FYFE ON THE REPRESENTATIONS IN THE "TEMPLE FRESCO."

abacus, to carry the entablature,* and increased the lower diameter so as to cover an area slightly greater than that of the original raised stone base which was in consequence cut away. If the column seen by Pausanias had lasted a century or two longer the Germans might have found in the opisthodomos the original stone base. This reasoning is purely hypothetical, but it suggests the solution of an important problem, viz., the transition from the reversed Mycenæan column in timber to the earlier stone columns as found in Syracuse.

What we have called "the Mycenæan Order" is shown in a fresco discovered at Knossos, of which a reproduction in colour was published in the "R.I.B.A. Journal" of the 20th December, 1902. This fresco which was found in a room to the north of the Palace, represents, in the centre, a portico of two columns in antis raised aloft, flanked by two other porticos of one column in antis at a lower level. In Fig. 8 is a reproduction from Mr. Fyfe's drawing of the columns shown in the fresco with their bases and capitals. The brilliant colours of the fresco were purely decorative, and did not represent the materials employed, but the chequer pattern of black and white above the architrave suggests a stone construction as actually found in the court of the quadruple staircase. The capital of the right-hand portico is crowned with a square abacus which is not shown in the left-hand example, and Mr. Fyfe in his restorations utilizes the former for the ground floor order and the latter for that of the upper story. As the base drawn in the central portico of the "Temple fresco" is much higher than those found in the actual remains, Mr. Fyfe assumes that the capital shown was also exaggerated in size. The relative proportion of the upper diameter to the column including capital and base is about 6½ diameters, and the diminution of the lower diameter about one 6th of the upper. The intercolumniation of the eastern peristyle works out as 2·22 of the upper diameter, and 2·67 of the lower diameter of the shaft, the base we have stated is always in stone and varies from 3½ in. to in. in height (those at Tiryns are barely 1½ in.). The mouldings of the capital were, according to Mr. Fyfe, probably in wood finished with stucco.

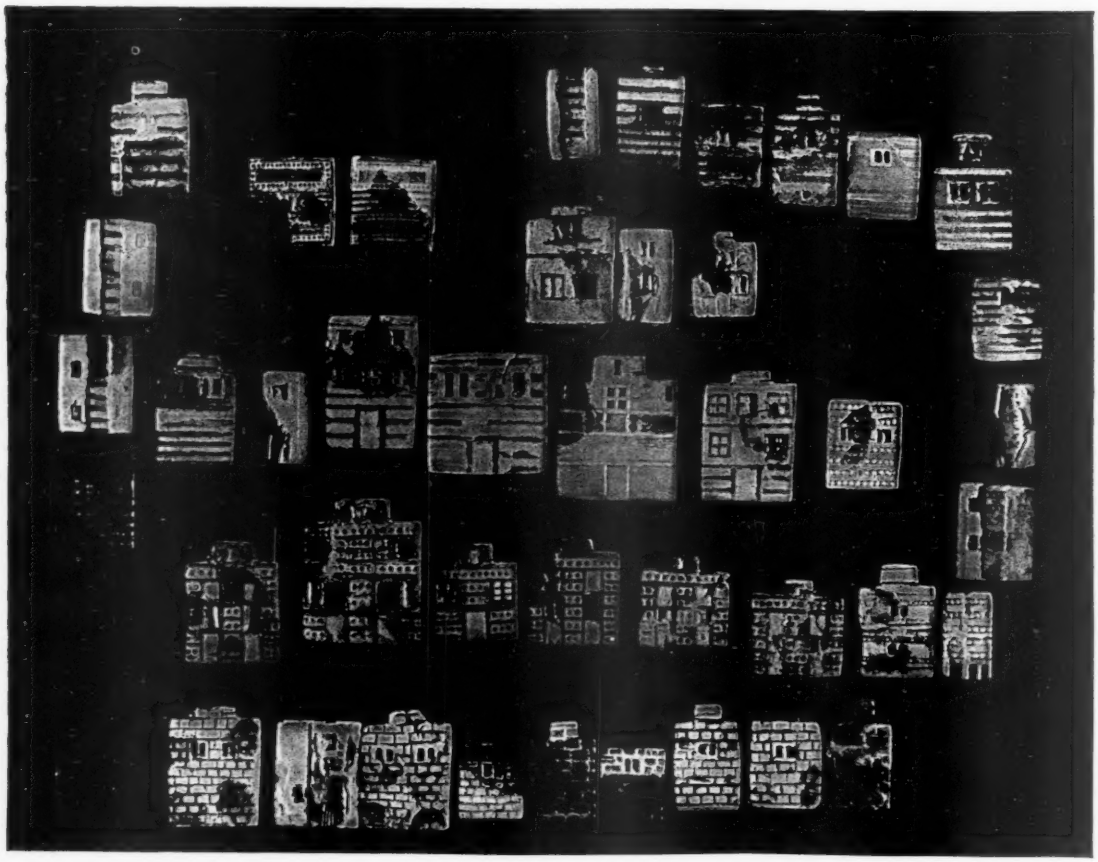
We have already pointed out that the thickness of the wall carried by the columns and capital in the quadruple staircase court necessitated a beam of sufficient width not only to support the wall, but the beams across the peristyle which rested direct on the abacus of the capital; the lesser diameter of the lower part of the shaft was stone by the bases. The Mycenæan architect had already ascertained that with the lesser diameter at the bottom the shaft was quite equal to the support of the superstructure and by so employing it, he

* In these three temples just mentioned the architrave and other parts of the entablature are assumed to have been in timber, on account of the wide inter-columniation.



(*From R.I.B.A. Journal.*)

FIG. 9.—RESTORATIONS (PARTLY CONJECTURED) BY MR. FYFE.



(*From "Annual," British School at Athens.*)

FIG. 10.—PLAQUES OF PORCELAIN MOSAIC WITH REPRESENTATIONS OF HOUSES AND TOWERS.

obtained a wider intercolumniation at the bottom, requisite for free passage between the columns with their stone bases and more light from the courts. In fact he adopted the same principle as that which is found in the legs of chairs, where the greater dimension of the upper portion is necessary for the framing into the seat of the chair, and the smaller diameter at the bottom for less interference with those who are moving about in the room.

In Mr. Fyfe's drawing, Fig. 9, is shown an elevation of the gypsum blocks, which formed the substructure of the walls of the principal floor of the western palace, and above them, a restoration of the lower portion of the walls of the latter. This restoration is based on a representation of the ordinary houses, Fig. 10, of the ancient town of Knossos on a series of plaques, which would seem to have decorated a wooden chest similar to that of Cypselus, in the Temple of Hera at Olympia described by Pausanias. The houses are represented as having two or three storeys, viz., a ground floor with entrance doorway, a first floor with windows framed in timber and having each a mullion and transom, and a second floor with square windows only. Some of the houses suggest a stone construction with regular courses of masonry, others have a range of circular disks at the floor level, and it is these latter that Mr. Fyfe has reproduced in his restoration, the disks representing the ends of the circular logs which carried the floor and were carried through the walls to bind together the outer and inner framing of timber. In order to preserve the timber and the core of the wall (which was in rubble masonry with clay mortar) Mr. Fyfe assumes that the outer and inner surfaces of the walls were covered with stucco; on the inside of the rooms they painted the fresco decorations of which many remains have been found. On the outside they indicated by a series of painted disks the ends of the round logs. This system of decoration based on a constructive feature was carried farther to the south propylæa, where a frieze of sculptured rosettes ran round the portico. Although it has long been recognised that beams of timber were, in Mycenean structures, laid horizontally on the top of walls to carry the beams of the roof, and elsewhere to tie the walls together, the complete framing of timber which Mr. Fyfe has shown goes beyond what has been hitherto surmised in buildings erected in crude brick, or in rubble masonry and clay mortar. When one takes into consideration the immense amount of timber which formed an integral part of the construction in the framing of the walls and floors of the palace at Knossos, and in the ceilings and roofs, the great fire (which is supposed by Mr. Hogarth to have taken place about the year 1000 B.C.) must have wrecked completely the whole palace, and as we have already suggested, accounts for the preservation to our day of what has proved to be the most remarkable archæological discovery ever made.

R. Phené Spiers.

The Proposed Legal Registration of Architects

Very few people would be found to deny that the good of architecture is more important than the good of architects, or that in discussing any attempt to regulate what is called the practice of architecture the effect of such regulation on the art itself deserves the chief consideration. Though history shows it to have been sometimes futile, an attempt forcibly to put an art into leading strings would seem to be obviously dangerous if not a direct courting of disaster. To test an artist by standards set up by his seniors and predecessors before allowing him—not to gain prizes or honours—but to practice his art at all, appears to be the surest way to check development or hasten the hour of decadence.

In the case of architecture as it is at present situated and produced in this country, there is, it is true, another way of looking at the question which has led to a proposal being made, and persisted in for sixteen years, to do this dangerous thing. Working for a community for the most part devoid of the artistic sense and without knowledge or discrimination in his particular art—which, moreover, values him less for the sake of that art than as a manager of its building affairs—the English architect is exposed not only to the competition of other experts in building, who are often employed where he thinks he has the better claim, but also to that of a host of charlatans who usurp his title, filch his commissions and bring discredit on his craft. Surely, it is argued, under such conditions the interests of all, architecture, architect and employer alike, demand that no one should be allowed to call himself an architect or gain employment as one until his competence has been tested and approved.

In reply to this it may be pointed out in the first place that, notwithstanding the large amount

of bad work which is still done, and the eccentricity exhibited, English architecture has in the opinion of most competent observers made immense strides in recent years under the existing system; and, moreover, that it owes its happiest developments entirely to its freedom from dictation or restraint. That most fresh developments, the good with the bad, would be checked and probably crushed, under any system which rigidly required the approval of a man's art by his seniors must be patent to any observer among architects, for he cannot have failed to notice how each development in turn is objected to, and honestly believed to be wrong or retrograde by most of those who would be called upon to apply the tests. So far as the art of architecture is concerned then, it would seem, to say the least, safer to leave "protection" alone, and to trust for further improvement to a more systematic training of professional architects in the principles of design. But supporters of the principle of making architecture a close profession in this country are, as I understand them, prepared to meet such views as are here expressed by omitting from among the examination tests any applied to the candidate's powers of design, that is, to the one thing which distinguishes him from other building experts. This is surely not only a grotesque proposal in principle, but one which, if accepted, removes the only ground on which architects could ask for the protection of their title, or claim that registration would safeguard the public against bad architecture. And bad architecture is really the only thing against which the registration of architects could in any case protect them. If any such measure were designed to give the public protection against fire, accident, disease or other risks arising from bad building, it would have to include many others besides architects, and enact that all building should be superintended by a registered person. Besides, in all places where such protection is wanted it is at present given in a more effective way by building acts, sanitary acts and by-laws regulating in detail all important points of construction, and Parliament is much more likely to extend than to change that system. As regards what is called "unprofessional conduct," such conduct is always difficult to deal with, and among architects, as among men of other professions, most of the guilty are of necessity left to find their punishment, if at all, in loss of reputation and employment. But one thing is clear, namely, that a registration law could only deal with cases as gross as those which lead to a solicitor being struck off the rolls, cases which are rare and already, as a rule, ruin the guilty person professionally.

There is a subordinate consideration which appears to me absolutely conclusive against the introduction of any system of government registration for architects at present. It is that it would mean in effect (since all existing practising architects must be put on the register) registering and stamping with official approval the present standard of knowledge and efficiency in the lowest ranks, a standard which, though rising, is still ridiculously low. Even if registration were desirable it would have of necessity to wait until the ground had been prepared by education.

FRANK BAGGALLAY.

Some Lombard Street Signs.

Drawings by Harold Falkner.

IN giving the following explanatory notes concerning the fifteen signs we illustrate, due acknowledgment should be made to Mr. F. G. Hilton Price, from whose work on the subject * numerous extracts have, with his permission, been made. The project among the big banking and other firms to celebrate the King's Coronation by reviving the old signs which had in by-gone days distinguished the houses in Lombard Street was a happy one, and aroused considerable interest and no little criticism. In 1886 Mr. Price had discovered records of one hundred and nine signs, and since then enquiry has revealed the existence of other fifty-nine, or more than twice as many signs as there are houses in the street. This may perhaps be accounted for by the fact that the house sometimes had a different sign from the shop, as some of the latter were merely booths or lean-to sheds against the houses or churches. As regards the signs themselves their origin is obscure and in but few cases does it appear that they derived from either the proprietors' names or callings. The localization of the various signs has been a matter of difficulty owing principally to changes in the buildings themselves. After the Great Fire ninety-seven houses were erected in Lombard Street. In Horwood's plan, 1799, there were seventy-four houses; there are now only sixty-six, and the tendency has been for many years to erect one large house upon the sites of two or more of the old ones. In some

* "The Signs of Old Lombard Street," by F. G. Hilton Price, F.S.A. New Edition, 1902. Leadenhall Press, Limited.

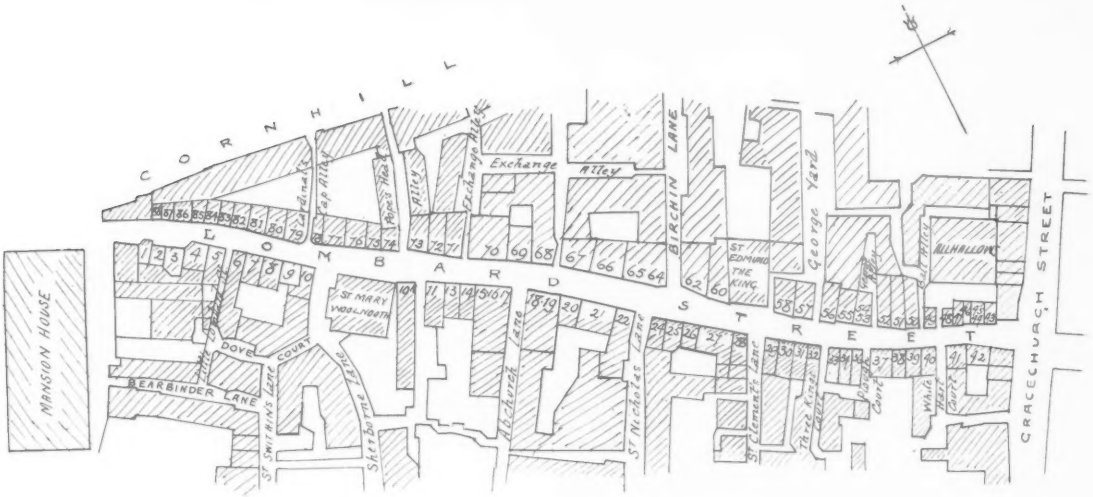


FIG. 1.—LOMBARD STREET IN 1799, FROM HORWOOD'S PLAN.

cases signs have moved with their owners; in more numerous instances the houses have been rechristened to suit a new tenant; but in general it may be said that the signs came down with the houses, irrespective of the inhabitants and their callings. They are therefore as appropriate to the present banking firms as they were to the original owners. Banking, of course, dates back only to the Commonwealth, but the operations of the old gold and silver smiths, who also carried on an extensive pawnbroking business, are so nearly allied to the banking business of to-day that we can say Lombard Street has been the home of the bankers since the earliest times.

The Phœnix (Fig. 3) was the sign put up by The Phœnix Assurance Co. at No. 19. The Phœnix, as a sign, belongs properly to No. 10, a house not now in existence, and the signs which have descended to this firm whose present premises cover the sites of Nos. 18, 19 and 20, Lombard Street, are "The Hare" (No. 18), "The Two Bells" (No. 19), and "The Star" (No. 20). It will be generally conceded, however, that the sign of "The Phœnix" is much more appropriate than any one of the other three named. The sign was one of the most successful of those put up for the Coronation festivities, and by an ingenious arrangement the illumination at night was effected by the playing of real flames on the body of the bird, an illustration of the legend that attracted considerable attention.

The Artichoke, No. 24, Lombard Street (Fig. 4).—This, the first of the Artichoke signs in Lombard Street, was put up by Messrs. Alexanders and Co., Limited, and the name of the house is confirmed by old deeds in their possession. The second sign of the Artichoke belongs to No. 28, only four doors away. In *The Post Boy* for August 5, 1710, the Old Boys of Bishop's Stortford School were requested to meet at Mr. Dillingham's, a woollen

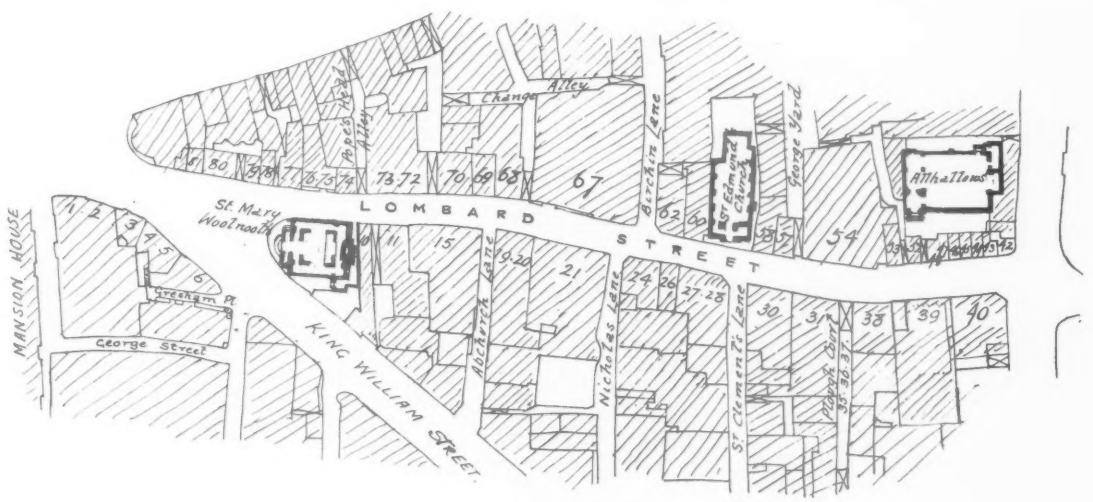


FIG. 2.—LOMBARD STREET IN 1859

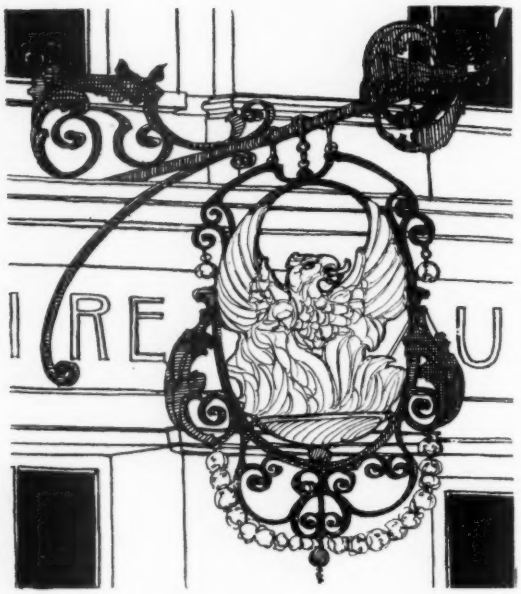


FIG 3.—"THE PHŒNIX."
THE PHŒNIX ASSURANCE CO.

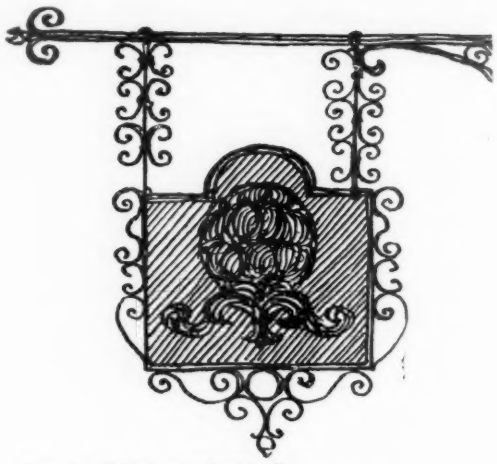


FIG. 4.—"THE ARTICHOKE."
MESSRS. ALEXANDERS AND CO., LTD.

draper's at the "Artichoke" in Lombard Street, but whether this was No. 24 or No. 28 is not known. In 1769 Messrs. William Fuller and Son, Bankers, started here; the firm changed in style to Whitmore, Wells and Co., and failed in 1841. Messrs. Cunliffes were here in 1844. When the premises were rebuilt some years ago a carved panel or sign over the door representing a fox was pre-

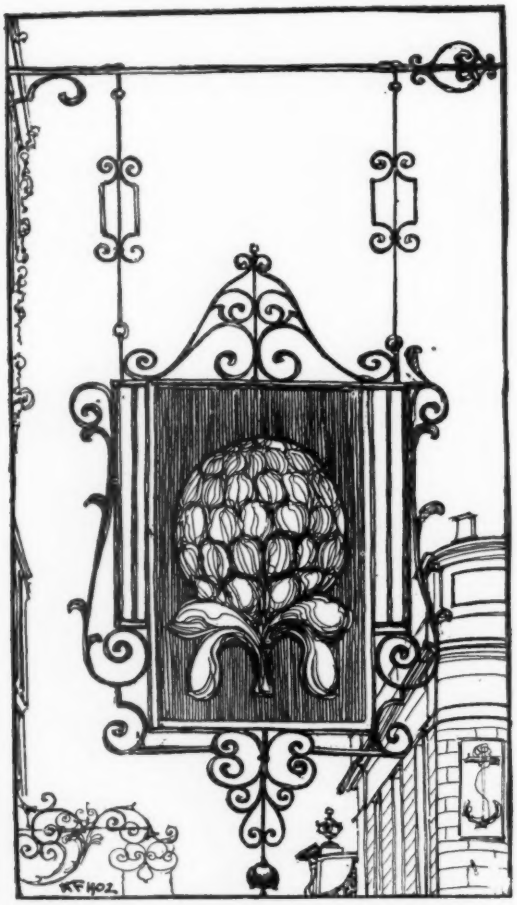


FIG. 5.—"THE ARTICHOKE."
THE ROYAL INSURANCE CO.

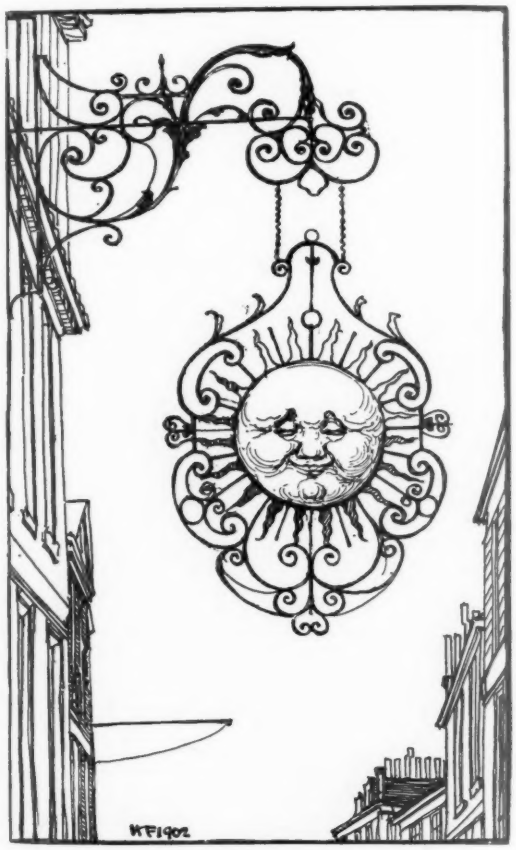


FIG. 6.—"THE SUN" (QUEEN'S HEAD AND SUN).
THE ROYAL INSURANCE CO.

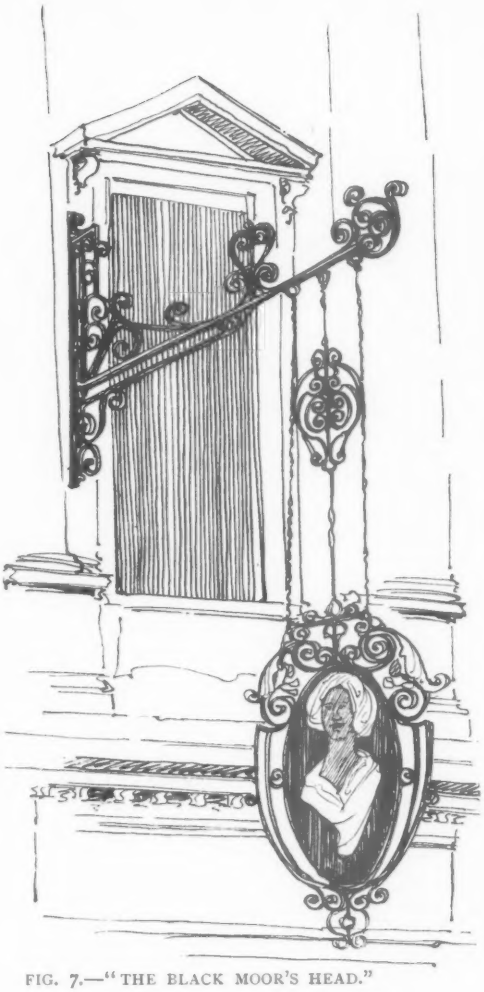


FIG. 7.—"THE BLACK MOOR'S HEAD."
MESSRS. A. RÜFFER AND SONS.

served by Messrs. Alexanders and built into a partition in the vestibule of the new building. It is not known what history attaches to this sign.

The second sign of *The Artichoke* (Fig. 5) was that hung out by the Royal Insurance Co., at No. 28. The house was formerly called "The Artichoke," and from 1736 to 1808 was occupied by Walpole and Co., which firm came to an end in the latter year. The Royal Insurance Co. also own No. 27, Lombard Street. The sign for this number was "The Queen's Head and Sun." And this was also reproduced in connection with the Coronation decorations. Our illustration (Fig. 6) shows "The Sun," "The Queen's Head" being on the reverse side of the sign. At No. 27 William Yeat, a bookseller, lived in 1731, Messrs. Walpole and Co., came here from Clement's Lane in 1770.

The sign of the *Black Moor's Head* (Fig. 7) formerly belonged to No. 39, Lombard Street, which was the first house on the west side of White Hart Court, and was known before the Fire by the sign of the "Angel and Golden Cross;" after the Great Fire two houses were built upon the site. The second house is No. 40. There is reason to suppose that these houses let as one house, and after the Great Fire were known by the sign of the "Black Moor's Head," as there is an entry in the books of the Fishmongers' Company that in 1696 Sir John Sweetaple asked for a renewal of his lease for a term of twenty-two years; in 1718 the Company granted another lease to W. Sherwell until 1749. Messrs. A. Rüffer and Sons are the present occupants of Nos. 39 and 40.

The sign of *The Vine* (Fig. 8) is connected with No. 77, a house formerly known as "The Vine" and now the branch office of Parr's Bank, Limited. In 1683 Sir Robert Vyner advertised in the *London Gazette* a meeting of creditors here. The original sign, rendered by a bunch of grapes, is still extant. After Vyner the house is said to have passed through the hands of Charles Shales (1715), Thomas Bowdler (1736), Thomas Minors, and then Minors and Boldero (1754), Boldero, Adey and Co. (1787), Vere, Lucadon and Co. bankers (1787). The title of the firm afterwards changed to Sapte and Co., then to Fuller, Banbury and Co., and

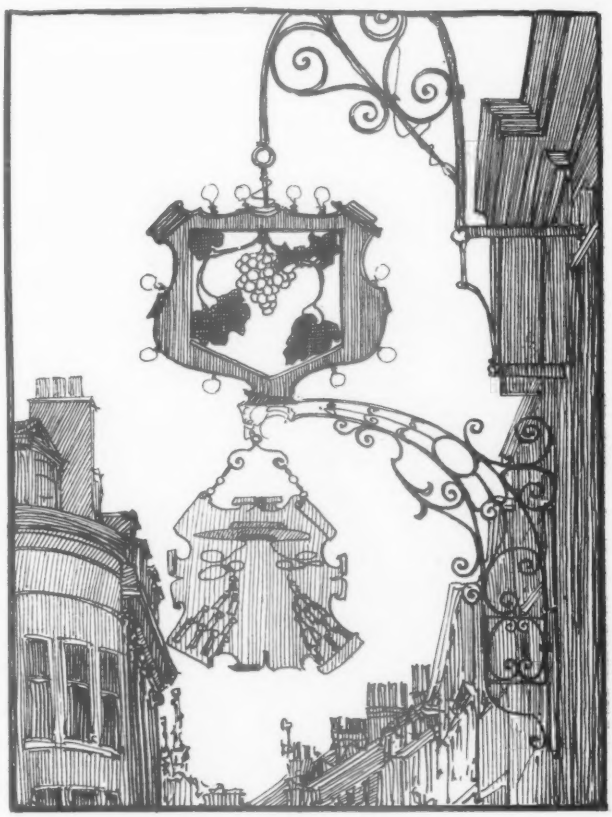


FIG. 8.—"THE VINE." PARR'S BANK, LIMITED.
"THE CARDINAL'S CAP *or* HATT." MESSRS. SEARLE AND CO.

the last-named are now incorporated with Parr's Bank.

The *Cardinal's Cap* or *Cardinal's Hatt Tavern* (see Fig. 8), was a famous tavern before the Great Fire of London, and close beside it was an alley leading to Cornhill known as the Cardinal Cap Alley, and so marked in R. Horwood's plan of Lombard Street, 1799. The alley existed under this name until the beginning of the nineteenth century, and is at present in existence in the form of a passage, although the name is lost. Stow records the gift of the tavern, the alley, and another house adjoining to the Brotherhood of Our Lady, in St. Mary Woolnots, by Simon Eyre, a draper and Lord Mayor of London, 1445–6. Pepys records a visit to the house in 1660. In 1683 the name of the tavern was changed to "The Cock." Partly on the site of this house stand Nos. 78 and 79, Lombard Street, in the occupation of Messrs. Searle and Co., jewellers, who erected the above sign for the Coronation. The passage spoken of above runs between these two houses.

The Cape Lion (the top sign in Fig. 9) was adopted by the De Beers Consolidated Mines, Limited, at No. 62, their chief office being situated at Kimberley, S.A. Since the Coronation this firm has moved its London offices to St. Swithin's Lane.

The Cat-a-Fiddling (Fig. 9) was the sign adopted by the Commercial Bank of Scotland,

FIG. 10.—"THE BLACK SPREAD EAGLE."
BARCLAY AND CO. LTD.

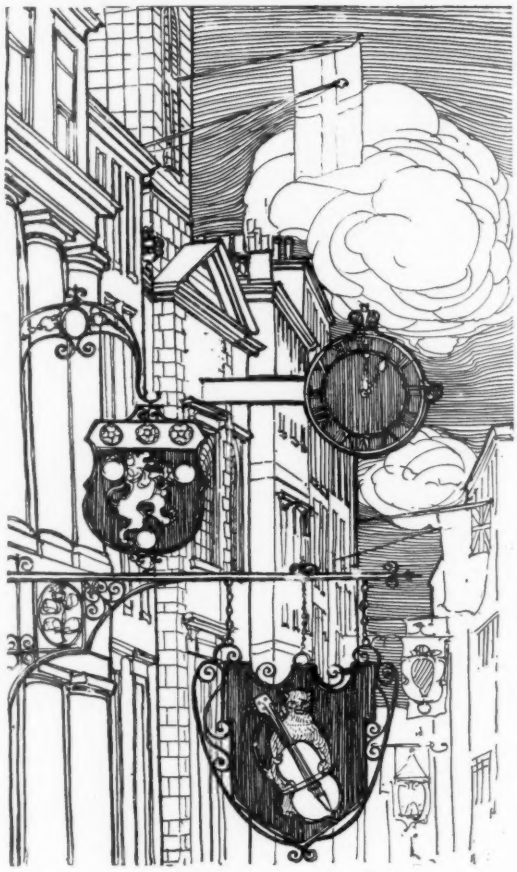


FIG. 9.—"THE CAPE LION."
THE DE BEERS CONSOLIDATED MINES LTD.

"THE CAT-A-FIDDLING."
THE COMMERCIAL BANK OF SCOTLAND LTD.

Limited, at No. 62, Lombard Street. The proper sign for No. 62 is "The Black Horse," but Lloyds Banking Co., the former occupants, moved this sign to their new premises at No. 73, this being the third time this sign has been moved. The present tenants of No. 62 therefore adopted the sign of the "Cat-a-Fiddling," which really belongs to No. 63. The name is unusual, the general term being the "Cat and Fiddle." In 1672 it was the sign of Anthony Dansie, a haberdasher, and in the will of his widow, who died in 1717, she refers to this house as the "Cat-a-Fiddling."

The Black Spread Eagle (Fig. 10) adopted by Messrs. Barclay and Co., Ltd., at No. 54, Lombard Street, really belonged to No. 56; but the premises now numbered 54, covers the sites of houses formerly numbered 51, 52, 53, 54, 55, and 56, and the firm can therefore sport sundry signs. No. 53 is the original site of the "Black Horse," 1677, kept by Stokes, a goldsmith and friend of Pepys. No. 54, in 1728 was called "The Bible," and was occupied by George Braithwaite, a goldsmith. No. 55 was in all probability called the "Three

FIG. 11.—"THE RAM."
MESSRS. GILLETT BROS. AND CO.

Kings." The earliest mention of The Black Spread Eagle sign is in 1676, when James Tayler, a goldsmith, advertised for a missing apprentice from this house. In 1736 Mr. James Barclay joined Mr. Freame in partnership here, and the firm, with sundry alterations in the style, comes down to the present occupants.

FIG. 12.—"THE KING'S HEAD."
THE CANADIAN BANK OF COMMERCE.

The Ram (Fig. 11), the sign put up by Messrs. Gillett Bros. and Co., at 58, Lombard Street, was really the sign connected with No. 57. Before the Great Fire the George Inn stood on the site of No. 57; afterwards two houses were erected on the west side of George Yard, described as Sir Jeremy Snow's house, known to be No. 58, and Ward's house, No. 57. The little "London Directory" of 1677 shows that Robert Ward and John Towneley kept *The Ram*. In 1754 Mr. Henton Brown, a banker, occupied No. 57, and during his tenancy Nos. 57 and 58 were knocked into one.

The King's Head and Phœnix was the sign of No. 60. The little "London Directory" of 1677 gives the title as "The King's Head." The sign of last year (Fig. 12) was put up by the Canadian Bank of Commerce, the present occupants.

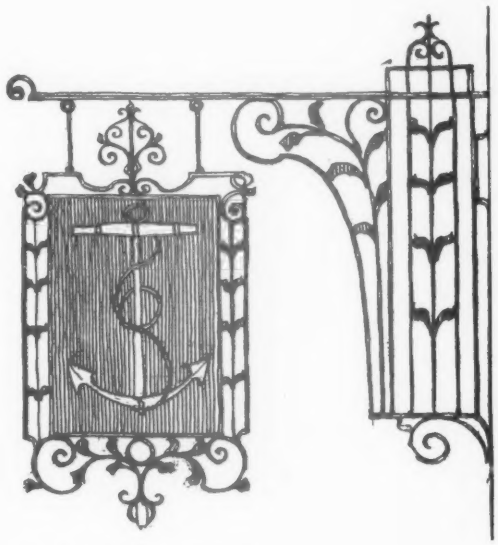


FIG. 13.—"THE ANCHOR."
MESSRS. GLYN, MILLS, CURRIE AND CO.

The Anchor (Fig. 13) was the sign put up by Messrs. Glyn, Mills, Currie, and Co. at No. 67, Lombard Street. Their present premises occupy the sites of what were formerly Nos. 63, 64, 65, 66, and 67. No. 64, once occupied by Messrs. Overend and Co., was before the Great Fire known in 1666 by the sign of "The Bell," and in 1670 was called "The Black Bull" previous to being known as "The Blue Anchor" in 1677. No. 65, on the site of the Salutation Tavern, erected just after the Great Fire, has no history of a sign, but No. 66 was the King's Arms, and had, of course, the Royal arms as its sign. No. 67 is supposed to occupy the sign of the "Anchor," but Mr. Hilton Price also ascribes the sign of "The White Lion," occupied by Sir Martin Bowes, 1566, to this house. The present firm has therefore the records of a "Blew Anchor"

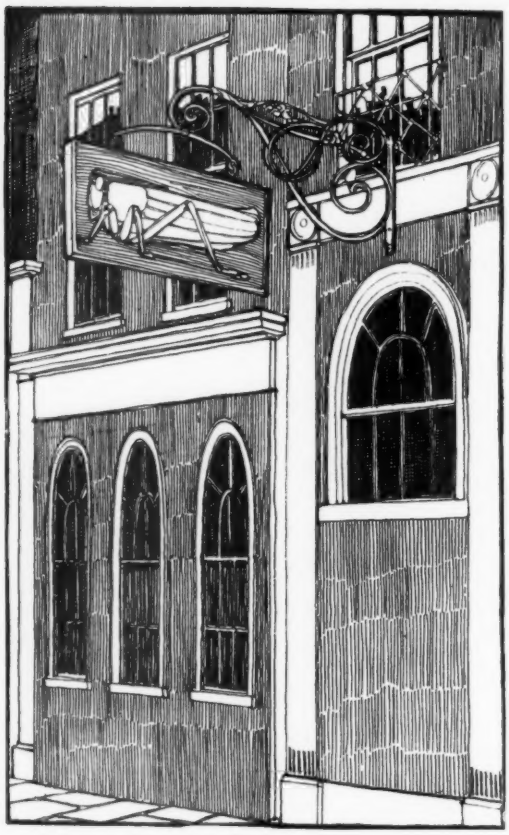


FIG. 14.—"THE GRASSHOPPER."

MARTIN'S BANK, LTD.

and "The Anchor" for two of the houses whose sites are covered by the present building.

The Grasshopper, at No. 68, Lombard Street (Fig. 14), is one of the most historical signs in the street. It is stated that at this house Matthew Shore, a goldsmith, said to have been the husband of the beautiful and notorious Jane Shore, carried on his trade in 1461, but the sign of "The Grasshopper" apparently originated with Sir Thomas Gresham, the famous merchant, who adopted the grasshopper as his crest, and called the house "The Grasshopper" during his occupancy of the premises about 1560. There is a gap after Gresham in the history of the house, but in 1677 Duncombe and Kent, goldsmiths, were there. This Duncombe, referred to by Evelyn in his diary as "one, Duncombe, a mean goldsmith," became a great man, and as Alderman Sir Charles Duncombe bought an estate at Helmsley in Yorkshire, and was an ancestor of the present Earl of Feversham. In 1688 Richard Smith occupied the premises; in 1700 Andrew Stone was there; in 1703 Stone and Martin, since which date business at this sign has always been conducted by the Martins, the present style of the firm being Martin's Bank, Limited.

The Seven Stars (Fig. 15), the sign of Messrs. Guinness, Mahon, and Co., of 81, Lombard Street, is the original sign of this house, and was occupied 1660–1698 by Thomas Seymour, a goldsmith. The firm believes the house to have been originally erected by an instrument maker of the name of Best, whose house was known as "The Seven Stars," and that the name originated from his sign consisting of a shield with seven stars. In 1705 it was known as "The Halbert and Hart," and was occupied by Thomas Tax, instrument maker. Before this there is record of it being called "The Saw."

The Black Boy (Fig. 16) is the sign put up by The Clydesdale Bank, Limited, of No. 30, Lombard Street. The sign really belongs to No. 29; but this house is non-existent, the site apparently

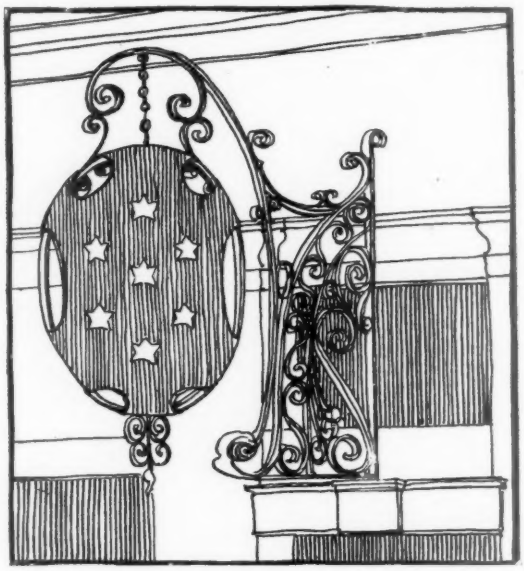


FIG. 15.—"THE SEVEN STARS."

MESSRS. GUINNESS, MAHON AND CO.

being incorporated with that of No. 30. In 1677 Peter Percefull and Stephen Evans kept running cashes here. In 1697 Sir Stephen Evance was appointed Jeweller to the King. The firm became in 1702 Evans and Hales, and they stopped payment in 1721. Messrs. Cunliffe, Brooks and Co. were here from 1836 to 1843, when they moved next door. The sign of No. 30 was "The Bellows and Ball."

Of the other signs erected for the Coronation decorations mention may be made of "The Anchor and Crown," the sign of the London and County Banking Co., Ltd., at No. 21. In 1746 it was occupied by Mrs. Derrell, and in 1766 by John Henry Vere, a goldsmith. Messrs. Smith, Wright, and Gray, Bankers, were the next occupiers; in 1793 they amalgamated with Messrs.

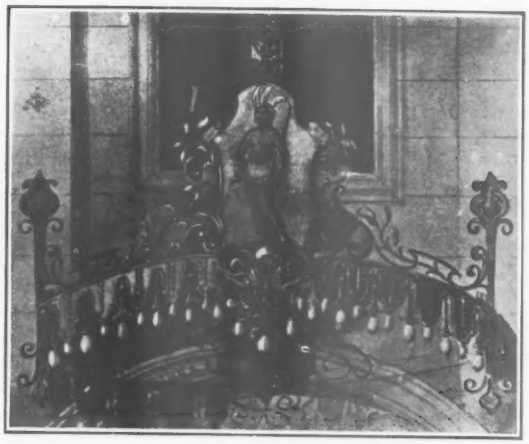


FIG. 16.—"THE BLACK BOY."
THE CLYDESDALE BANK, LTD.
FROM A DRAWING BY J. STARKIE GARDNER.

Esdailes and Co., who stopped payment in January 1837. The London and County Banking Co. have occupied the premises since 1846. The present building covers the sites also of Nos. 20, 21, 22, and 23. No. 22 was in 1693 known by the sign of "The Blue Perriwig," and No. 23 was in 1758 a draper's shop called "The Fleece." The sign of No. 20 was originally "The White Swanne," but in 1663 it was called "The Star," a sign that was also erected for the Coronation. The Hongkong and Shanghai Banking Corporation erected the sign of "Adam and Eve" at No. 31, and the English, Scottish, and Australian Bank Ltd. the sign of "The Unicorn and Ring" at No. 38.

NOTE.—In addition to Mr. Hilton Price our acknowledgements are also due to Mr. H. D. Anderson, Hon. Sec. to the Decoration Committee, Mr. Starkie Gardner, and the various firms who have kindly assisted in the preparation of this article.

The Demolition of Old Westminster and the "Improvement" Scheme.

IMPROVEMENT, like restoration, has come to be a word of dire significance to all artists, to all who watch with trained eyes or educated sympathies, the swift and steady dwindling of our heritage of beauty. To think of the havoc wrought during the last seventy years under these names, is to justify the abhorrence they arouse, But in common fairness, an Improvement Scheme should be carefully examined before condemnation, to see what of real improvement it may contain, as well as the destruction it may threaten, to weigh the probable gain against the positive loss. In the scheme under review, two great public bodies are concerned—the London County Council, as direct and responsible progenitors, invested with Parliamentary powers, and the Ecclesiastical Commissioners as abettors and as national trustees for a large proportion of the involved area. But the London County Council scheme is not in any way responsible for the demolition, actual and threatened, of the delightful old quarter lying immediately to the southward of Westminster Abbey, of which the Ecclesiastical Commissioners are the ground landlords. The illustrations of this article are photographs taken in August last, and have been selected to show what is left of this still unique and most interesting neighbourhood.

Great College Street follows the course of the old mill stream or creek which formed the southern boundary of the Abbey precincts. The ancient stone wall, probably of the fourteenth century, and known as St. Dunstan's Wall, still forms one side of the street, dividing it from the Abbey garden, and appears on the left-hand side of our view. Up to the summer of 1902 this was a street of extraordinary charm and interest, possessing throughout its length not more than four or five modern buildings. The bulk of its houses are of the eighteenth century, and full of charming detail internally and externally. Old Westminsters will remember with affectionate regret, Sutcliffe's pretty little old bow-windowed tuckshop, which stood till a few weeks ago at the western end of the street. Now, unfortunately, fully two-thirds of the old houses have been pulled down, and the delightful winding cobble-paved street terribly shorn of its beauty. Under the auspices of the Commissioners, a most undesirable block of railway offices is rising on one of the cleared sites, and the Dean and Chapter have actually let one of the canonries in the garden to the railway company. Cowley Street lies behind and nearly parallel to Great College Street, with which it is connected by Barton Street. Both these streets were a few years ago absolutely of the eighteenth century, and still retain the greater part of their early Georgian character. A panel near their corner gives the date of 1722–3, and the whole of the old houses owe their origin to about that period. The view of an entrance hall in Cowley Street shows a typical instance of the panelling and fine joinery of this triad of charming streets, these staid,

Photo: H. Irving.

FIG 1.—GREAT COLLEGE STREET, SHOWING DEMOLITION AT THE EAST END.

orderly, delightful little rows, akin in charm and character to Cheyne Row at Chelsea, Church Row at Hampstead, and the Pallants at Chichester. Surely worth preserving, if possible, are these quiet old streets, intensely appreciated by those who live in them, intensely appropriate in their decent quietude, to their position under the shadow of the great Abbey. They are still enjoying a hale old age, may they not die a natural death?

The Ecclesiastical Commissioners' defence for this ruthless action in destroying one of the most picturesque and interesting quarters in all London, is that the value of the ground has risen to a point at which it is worth more than the buildings upon it, and that they are bound to administer a public trust to the best financial advantage. Such an argument may be good for a commercial company, but ill-beseems a great and trusted national department. If carried to its logical conclusion, Westminster Abbey itself should shortly disappear in favour of residential flats or a new railway station. Are there no other assets than pounds, shillings, and pence, no considerations but those of financial profit? If there are not, cannot the Commissioners turn their financial attention to other portions of the vast property entrusted to them, some of which is in need of actual improvement, and leave to Westminster and to London this little oasis of old-world beauty.

To say that most of the threatened houses are decrepit and ill-cared for is untrue.

The condition of the houses is indeed extremely creditable to the tenants of an estate that throws the whole burden of repairs of every sort upon its lessees, declining to spend one penny upon any improvements. If, however, the stern financial necessities of the case absolutely require demolition, it is not too much to ask that there should be some educated control, some sound architectural selection and supervision of the new buildings that are to supersede the old. But the commonplace vulgarity and unsuitability of the new buildings in Little College, Barton, and Cowley Streets will convince the most casual observer that such restrictive influences are discreditably absent.

The Commissioners cannot escape the stigma of vulgarising a beautiful neighbourhood.

Many of your readers may remember that this area was threatened in 1898 by a private syndicate who sought to push through Parliament a Bill granting them powers of compulsory purchase, with a view to the speculative creation of an "Attractive Residential Quarter." A most strenuous fight—begun, and for the chief part continued, by a few energetic residents—raged for months in the Press and magazines; the Dean and Chapter, the Parish vestry, and finally the

Photo: H. Irving.

FIG. 2.—COWLEY STREET, LOOKING WESTWARD.

Photo: H. Irving.

FIG. 3.—NORTH STREET AND ST. JOHN'S CHURCH.

Ecclesiastical Commissioners joined in opposing the Bill.

Sympathetically championed in Parliament by Mr. Burdett Coutts and Mr. H. Robertson, and supported by the London County Council, the opposition was brilliantly successful, and the Bill was rejected on the second reading by four votes to one.

The residents feel bitterly that, having borne the brunt of that fight to secure to the Ecclesiastical Commissioners their control of the neighbourhood, having defeated the sinister projects of the syndicate, their interests are now entirely ignored by the former body, whose high-handed evictions and demolitions show that "New Presbyter is but old Priest writ large." One of the most decisive arguments used against the syndicate's Bill was that it sought to appropriate, as a building site, the ground lying along the river between the Victoria Tower Garden and Lambeth Bridge, and commanding the beautiful cross-river view of Lambeth Palace and Church. It was wisely contended that this site must be opened out and the Victoria Tower Garden continued to Lambeth Bridge, without let or hindrance, free and open in perpetuity as a public garden. This point has been gained, and the extension of the Victoria Tower Garden, with the formation of a wide road behind it, is embodied in the Act obtained in 1900 by the London County Council. But while rejoicing in this fact, it is permissible to criticise the plan of this extension and of the general alterations accompanying it. I can only regret, for the sake of your readers who may not be familiar with that plan, that it is not possible to reproduce it here. Its most salient feature is the widening of Abingdon and Millbank Streets to form a new street, seventy feet wide, leading from Palace Yard to Lambeth Bridge, and the plan indicates the widening of the southern approach to Palace Yard by splaying off, in a very ungainly fashion, the northern end of the terrace of interesting Georgian houses known as Abingdon Street. This means the demolition of the most characteristic and dignified house in the row—No. 32—of finely proportioned design, with a stone base, a very cleverly planned double stairway leading to its front door, a handsome round gable-pediment, and retaining its heavy-barred old wooden sashes. This house seems to need only cleaning, painting, and ordinary repairs, to stand in quiet dignity for many years. The splaying off of this corner seems to portend the demolition of the whole of Abingdon Street, all, or nearly all, the houses of which, though now mostly grubby and unpainted, and occupied by offices, are full of architectural interest and merit. They contain admirable ceilings, cornices, doors, and chimney-pieces. It seems a great pity that they should go. The plan, however, shows the road line as offering no correspondence with the existing frontage, so that the intention is obvious. This is a magnificent

Photo: H. Irving.

FIG. 4.—AN ENTRANCE HALL IN COWLEY STREET.

site, whose east front is opposite the House of Lords for about two-fifths, and opposite the Victoria Tower Garden, the river, and Lambeth Palace for the other three-fifths, while its back or west side commands the delightful prospect of the Abbey Gardens, the Abbey, and Westminster School. If it is to be cleared, it should be secured for a public building. That the indifference of London, of the nation, will be sufficient to surrender such a site to the unknown projects of speculative purchasers, our experience has taught us to think possible, but there is the hopeful chance that its contiguity to the Houses of Parliament may better direct its fate.

The general trend of the new street towards Lambeth Bridge seems to be too abruptly south-eastward, *i.e.* towards the river, with the result of reducing the extended garden to a wedge only about 70 feet wide at its thinner end next the bridge, and of cutting obliquely a large slice off the existing Victoria Tower Garden. A feature of this arrangement is the avoidance of diminution of the block immediately southward of Abingdon Street, and bounded by Great College and Wood Streets to the north and south, and Little College Street to the west. This block is the destined site of the new offices of the Ecclesiastical Commissioners, a building which the *Daily Chronicle* informs us is to be "in the Renaissance Style," whatever phase of the reborn manner that may portend; we trust it may be kept in harmony of scale and treatment with its surroundings. For it is obvious that, if the new buildings along the new street are kept too high, the architectural gain of its increased width will be seriously diminished.

The widening, or to speak correctly, the abolition of Millbank Street, necessarily involves the destruction of several old houses; notably No. 1, a dignified building of the Adam's type, and a house with a fine brown brick front opposite the end of Church Street. It is, however, so obvious that Millbank Street is quite inadequate for even its present traffic, and so tortuous, neglected, and squalid, that it would be unwise, in spite of its extreme picturesqueness, to strive for its retention.

The plan as it affects Smith's Square, and that singular and most interesting masterpiece of Archer's, the church of St. John the Evangelist, needs careful consideration. It is apparently proposed, without any material enlargement of the Square, to acquire, and, presumably, to pull down almost all the buildings that enclose it; in fact, all the old buildings with the exception of the Rectory of St. John, in the south-west corner. On the north side of the Square are seven houses of the early part of the eighteenth century, most of them in excellent order, and all well proportioned, having admirable carved door porticos, and fine wrought-iron railings in front.

The London County Council scheme signifies the demolition of eight interesting old houses, of several uninteresting and poorish ones, and, it is to be hoped, of three large and excessively ugly modern buildings, a block of flats, "model" workmen's dwellings, and gas meter works. Experience prompts one to fear that, if the four sides of the Square are demolished, while its area is not sensibly enlarged, the buildings likely to be erected will, to make the most paying use of their sites, be so high as seriously to damage the church by enclosing it in a well of tall houses.

The Square has, at present, two main avenues of approach in Church Street and North Street, running respectively eastward and northward from the centres of the corresponding sides. There are other minor streets and lanes which lead into the Square. It is now proposed to form two other main avenues, a western street running into Tufton Street, and a southern street running into Horseferry Road. This is an obvious and excellent treatment of cardinal axes. But the plan shows widely, and convexly, rounded corners at the junction of streets with square; an ugly and inconvenient feature, and one most difficult of architectural treatment. However, what chiefly causes concern, and indeed indignant dismay, is the very obvious intention, by widening it quite unnecessarily, to destroy North Street.

This is practically, as our illustration will show, another untouched legacy of the eighteenth century, full of unpretentious, well-proportioned old houses, mostly panelled internally, and nearly all having admirable wrought-iron railings. This street forms a direct and perfectly convenient avenue of approach to the main entrance of the church, and affords a unique and charming vista, terminated by its columned portico and pediments. Fully recognising all that is excellent and in the nature of real improvement in the scheme of the London County Council, it is surely not too much to demand that that body, invested with great powers and trusted with great financial resources, should show itself worthy of a magnificent opportunity; and, while sparing as far as possible all that is capable of preservation in this ancient quarter, should exercise such careful control of new structures that we may not have fresh instances of the unskilled alignments, neglect of perspectives, and medleys of incongruous façades which disgrace the greater portion of this enormous city.

What is needed is a sane and deliberate civic ideal; the relevance and obedience to a dominant idea that should stamp the control of a great central authority. EDWARD PRIOLEAU WARREN.